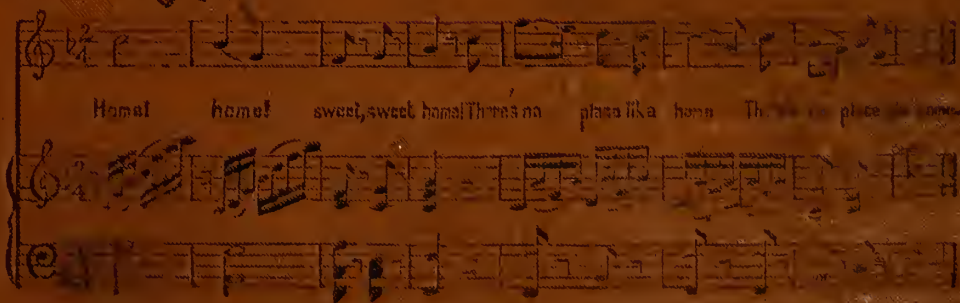
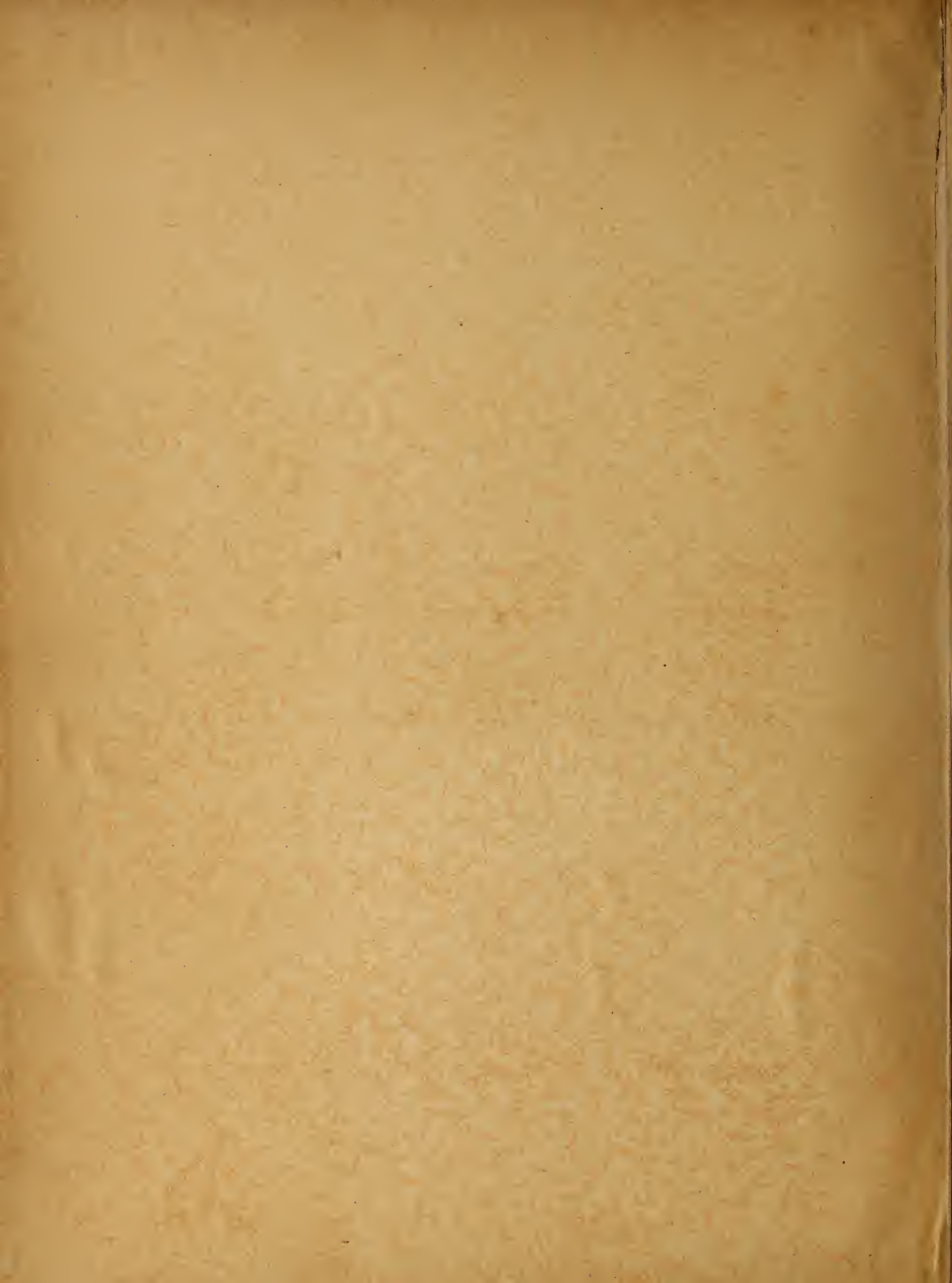


OUR HEART'S DELIGHT

SWEET MELODIES
OF THE
PAST
AND
PRESENT





H. L. C. 1889.

Ada Taylor



PATTI
ACCOMPANIED BY THE BOY WONDER
OTTO HEGNER.

OUR HEARTS' DELIGHT

—OR—

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HOME, AND DESIGNED TO WIDEN THE PLEASURE OF MUSIC IN THE HOME. EQUALLY WELL
SUITED TO THE YOUNG AND TO THE ADVANCED STUDENTS AND ARTISTS.

COMPILED BY

PROF. CHARLES F. ESCHER, JR.,

Author of "Visions of Love Waltzes," "Reception March," "Whiff Galop,"
"Day in the City Quadrille," Etc.

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INTRODUCTORY.

It has been said that "The man who makes two blades of grass grow where but one grew before is a public benefactor." With no pretense or desire to place our author in such a light, yet, we believe that his work as herewith presented, will benefit and enrich every lover of music, and that he will be held in grateful remembrance for his labor. The busy world, restless with the pulsations of ever increasing ambitions and cares, has no time to hunt through an ocean of shells to find the real pearls lying SOMEWHERE in its depths. Our author's aim has been to gather a string of the real gems, a casket of the perfect jewels representing the wealth of the whole world in vocal and instrumental music.

The productions of a composer are legion, but his master pieces are few. A poet has many "long days of labor, and nights devoid of ease," but his moments of true inspiration in which is born the song that lives forever and makes his fame immortal, can be counted by a child. The commonplace is everywhere, and mediocrity stamps so nearly all of the productions of mankind that it seems to us that this sifting of the chaff to find the golden grain cannot fail to be met in a spirit of the heartiest appreciation.

To fulfil this demand, which we believe exists everywhere, the compilation of "OUR HEARTS' DELIGHT" has been undertaken and carried out by Prof. Escher, whose thorough knowledge and close familiarity with the subject so well qualifies him for the work, and it is now presented to the public with no apology for what it does not contain and with a profound belief that what it does contain will be accepted by everyone as representing a library of the best and choicest musical productions of this and past ages. It has been aimed in this volume to lighten the burden of hard study and widen the pleasure of the student, by selecting a large variety representing all classes and schools in music, and those who have drunk deeply of this "well spring of joy" will not fail to find a true "Heart's Delight" and a new pleasure in so able an arrangement as Prof. Escher has given.

The selections of sacred music have been made with special care, for the preservation of those best loved songs, regardless of the day in which they were written, which voice the spirit of the truest religion and the tenderest faith. There are songs that breathe the sincerest prayers and the deepest love of thousands of the truest lovers of music, who, if they turned these pages and found these songs missing, would close the book feeling that the keystone of the arch was not there, and that the superstructure had been built without the true corner-stone, which is the foundation of our faith. Therefore, while there are songs of love and sentiment, selections showing the highest culture of the art from the stand point of the artist, yet the songs of the redeemed, which will ever hold the warmest place in our hearts are justly given a liberal space in our collection of "Sweet Melodies," which we know will receive whatever meed of praise and success it deserves, and wishing no kinder reception, we present it to music lovers everywhere, and subscribe ourselves with pardonable pride,

THE PUBLISHERS.



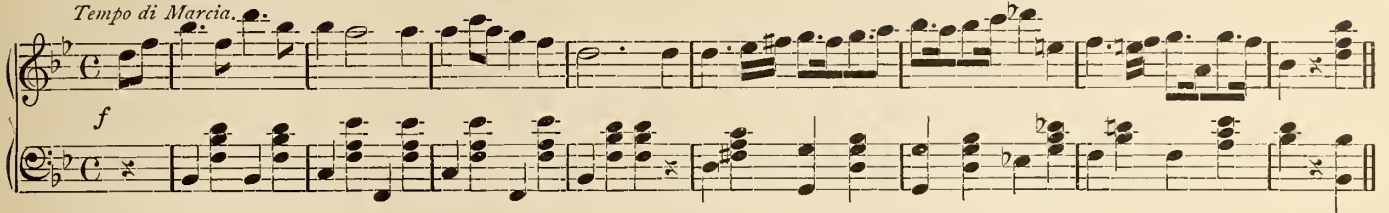
ADELINA PATTI.

"COMRADES."

Written and Composed by FELIX McGLENNON.

Arranged by E. JONGHMANS.

Tempo di Marcia.



p Allegro.

1. We from child-hood play'd to- geth- er, My dear com- rade Jack and I,..... We would fight each oth- er's
 2. When just bud- ding in- to man- hood, I yearn'd for a Sol- dier's life,..... Night and day I dream'd of
 3. I en- list- ed, Jack came with me, And ups and downs we shared.... For a time our lives were

bat- tles, To each oth- er's aid we'd fly;..... And in boy- ish scrapes and trou- bles,
 glo- ry, Long- ing for the bat- tle's strife;..... I said, "Jack I'll be a Sol- dier,
 peace- ful, But at length war was de- clared;.... Our brave Flag had been in- sult- ed,

You would find us ev- 'ry- where, Where one went the oth- er fol- low'd, Naught could part us - for we were—
 'Neath the Red the White and Blue, Good- bye Jack!" said he, "no nev- er! If you go, then I'll go too."
 We were or- dered to the front, And the Reg- ment we be- long'd to, Had to bear the bat- tle's brunt.

♩: CHORUS. Tempo di Valse.

We were com- rades, com- rades ev- er since we were boys,.....

COMRADES. CONTINUED.

shar - ing each oth - er's sor - rows, shar - ing each oth - er's joys,.....

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are 'shar - ing each oth - er's sor - rows, shar - ing each oth - er's joys,.....'.

Com - rades when man-hood was dawn - ing, Faith - ful what - e'er might be - tide,..... When dan - ger

This system contains the second line of music. The lyrics are 'Com - rades when man-hood was dawn - ing, Faith - ful what - e'er might be - tide,..... When dan - ger'.

1 2
threatened—my dar - ling old com - rade was there by my side..... We were side.....

FINE.

This system contains the third line of music, which includes a first and second ending. The lyrics are 'threatened—my dar - ling old com - rade was there by my side..... We were side.....'. The system concludes with the word 'FINE.'.

f 2nd V. 3rd V.

This system contains the fourth line of music, which is a variation. It begins with a forte (*f*) dynamic. The lyrics are '2nd V. 3rd V.'.

Last Verse.
Agitato.
f
In the night the sav - age foe - man, Crept a - round us as we lay, To our arms we leap'd and

This system contains the fifth line of music, which is the 'Last Verse'. It is marked 'Agitato.' and begins with a forte (*f*) dynamic. The lyrics are 'In the night the sav - age foe - man, Crept a - round us as we lay, To our arms we leap'd and'.

faced them, Back to back we stood at bay; As I fought, a sav - age at me, Aimed his
 spear like light - ning's dart, But my com - rade sprang to save me, And re - ceiv'd it in his heart.....
D. C. Chorus.

PLAYMATES.

Written and Composed by HARRY DACRE.

Arranged by EDMUND FORMAN.

1. Thro' the storms of
 2. Ver - y well can
 3. Some - times I have
 4. This is some few

Andante.
f *p*

life I've bat - tled, I have seen its sea - my side For - tune has not deign'd to hear me,
 I re - mem - ber one young lad named Hen - ry Dare; Bright - ly glad - some were his feat - ures,
 grown wea - ry of the world and all its strife— Out of work and out of mon - ey,
 years a - go, boys, yet re - mem - brance will not die, Neith - er in the jail or work - house

PLAYMATES CONTINUED.

tho' my lev - el best I've tried! Some get but the milk and wa - ter, Oth - ers get the
 bright - ly gold - en was his hair; He was ev - 'ry - bo - dy's i - dol, Soft - en'd e'en the
 black and dis - mal seemed this life. One day by some chance I wan - dered past a man - sion
 have I yet been forced to lie; But I've been in - side a work - house I was sent for

rich - est cream— Oft the mem - 'ries of my boy - hood come back to me as a dream.
 mas - ter's heart; When young Har - ry got in mis - chief, ev - 'ry bod - y took his part.
 in the "West"— "Doc - tor Jas - per" on the door - plate— I sank to rest.
 yes - ter - day, Some one dy - ing wished to see me, and I went with - out de - lay.

All the trou - bles of those school - days cen - tred in the mas - ter's rule, All we had to
 Some few months a - go I met him, all his hair was ghast - ly grey; When he saw me
 Pres - ent - ly the door flew o - pen, could it be?— the Jack of yore— "John - ny Jas - per!
 When I reached that wretch - ed bed - side, there lay gasp - ing for his breath, John - ny Jas - per—

think or care for were our les - sons and the school. Oft - en - times I meet those play - mates
 with a shud - der, he turned off an - oth - er way. Years a - go he'd robbed em - ploy - ers,
 Don't you know me— your old play - mate? Look once more! I am starv - ing, cold, and home - less!
 Doc - tor Jas - per!— al - most at the gate of death! "Tom," he whis - pered, "I have fall - en

who once made this heart re - joice Some are smil - ing— glad and heart - y— oth - ers sing with bro - ken voice—
 been in pris - on as a thief, Sought in drink and dis - si - pa - tion what he ne'er could find— re - lief!
 Help me!—hear my - pit - eous tale!" "No!" said he, "I pay my tax - es!— Seek the work - house, or the jail!
 from my wealth and grand es - tates— For my cru - el - ty for - give me! Don't say "No"—we once were mates."

PLAYMATES. CONCLUDED.

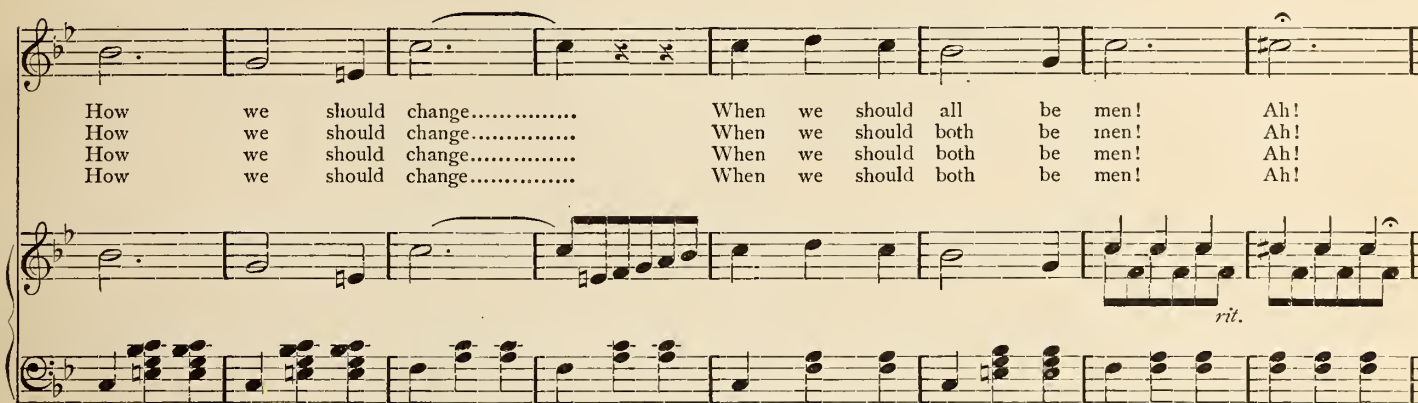
7

CHORUS.



Play - mates were we !..... Lit - tle we thought it then.....
 Play - mates were we !..... Lit - tle we thought it then.....
 Play - mates were we !..... Lit - tle we thought it then.....
 Play - mates were we !..... Lit - tle we thought it then.....

1st time p, 2d time f.



How we should change..... When we should all be men! Ah!
 How we should change..... When we should both be men! Ah!
 How we should change..... When we should both be men! Ah!
 How we should change..... When we should both be men! Ah!

rit.



sweet boy - hood's days..... Free from all care and pain.....
 sweet boy - hood's days..... Free from all care and pain.....
 sweet boy - hood's days..... Free from all care and pain.....
 sweet boy - hood's days..... Free from all care and pain.....

a tempo.



Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
 Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
 Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....
 Play - mates, Play - mates! I wish we were boys a - gain!..... gain!.....

1 2

THAT IS LOVE.

Written and Composed by FELIX McGLENNON.

Arranged by EDMUND FORMAN.

Tempo di Marcia.

1. Love, sweet love is the po-et's
 2. Love, sweet love, how the word's mis-
 3. Oh! the love of a faith-ful
 4. Love, sweet love, not the pas-sion's

theme,..... Love, sweet love is the po-et's dream;..... What is the love of which they sing?.....
 placed,..... Love, sweet love, how the theme's disgraced;..... What is a fond lover's ar-dent glance?.....
 friend,..... True, true love that will nev-er end;..... Where can such friendship be found on earth?.....
 glow,..... That some call love on this earth below,..... No! but the pure, the un-dy-ing love,.....

On-ly a phan-tom, un-real thing! 'Tis but the dal-liance, the dalliance of youth and maid,
 What is a maid-en's shy ad-vance? What is the pres-sure, the pressure of am-'rous lips?
 In true hearts above it find-eth birth. Friends meet friends and they vow, they vow to cling,
 The sa-cred affec-tion from a-bove. 'Tis not the love, the love for a beau-teous face,

'Tis but the pas-sion, the passion of vows that fade; 'Tis not the Heav'n, the Heav'n im-plant-ed glow, That
 What is the pres-sure, the pressure of fin-ger tips? On-ly the pleas-ure, the joys of pass-ing day, 'Tis
 Of-ten a-las! does their love, their love take wing; Sel-dom, alas! can..... such faith-ful friendship be, As
 'Tis not the love that Time's rav-a-ges soon will chase, 'Tis not the love born in bright-ly sparkling eyes, No!



ETELKA GERSTER.



THAT IS LOVE. CONCLUDED.

9

CHORUS.
Not too fast.

rit.

true hearts call love, Ah, no! ah, no!
 not the love that will live for aye!
 that of two comrades who went to sea.
 'tis the love sent from Par - a - dise.

See a mother gaz-ing on her ba-by-boy,
 See a fa-ther standing at the cottage door,
 When the squall had the ship and she was lost,
 See a husband parting from a dar-ling wife,

With ec-stat-ic eyes and heart that
 Watching ba-by in the gut-ter
 Clinging to a plank the chums were
 Bearing arms for freedom 'mid the

fills with joy; He to her is pur-est gold with-out al-loy,
 roll-ing o'er; Laugh-ing at his mer-ry pranks, but hark, a roar!
 temp-est tost; But the plank was wa-ter-logged and sunk al-most,
 bat-tle's strife; Gaz-ing on her por-trait where the foes are rife,

For him how she prays to Heav'n a-
 Help, oh, help him gracious Heav'n a-
 One of them must meet his God a-
 Treas-ur-ing a lock of hair, a

bove.
 bove!
 bove.
 glove.

How she guides his foot-steps thro' this vale of strife,
 Dash-ing down the road there comes a mad-dened horse,
 One of them said, "Jack this plank will not hold two,
 See the wife from whom the hus-band had to part,

Watch-es o'er his bed-side when in-
 Out the fa-ther rush-es with re-
 You've a wife and chil-dren, so I'll
 News has come, he's fall-en, how the

fec-tion's rife, Risk-ing for her ba-by-boy her health, her life, That is love, that is love!.....
 sist-less force, Saves the child, but he lies there a man-gled corpse; That is love, that is love!.....
 die for you, Good-bye Jack!" he leaves the plank and sinks from view, That is love, that is love!.....
 tear-drops start! How she droops, and then dies of a brok-en heart; That is love, that is love!.....

ANNIE DEAR, I'M CALLED AWAY.

Words by HARRY HUNTER.

Music by JOHN GUEST.

Piano introduction in G major, 2/4 time. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

First verse of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are as follows:

1. By a cot - tage in the twi - light Stand a sol - dier and a maid,
 2. Next the tramp of mar - tial foot - steps Pass - ing by that cot - tage door,
 3. There has been a fear - ful con - flict, Vic - t'ry has been no - bly won,

Second verse of the song, marked *ritard.* The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are as follows:

Sol - emn words are be - ing spo - ken, For his coun - try needs his aid.
 And the sol - dier, smil - ing brave - ly, Leaves her whom he'll see no more.
 And a youth - ful sol - dier's dy - ing Ere his life has well be - gun,

Third verse of the song, marked *Tenderly.* The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are as follows:

Down her cheeks the tears are cours - ing, Trem - bling - ly she bids him stay,
 Though she shall in bro - ken slum - ber Ev - er af - ter hear him say,
 "Com - rade," he is fee - bly say - ing, "I shall nev - er live till day,

Fourth verse of the song, marked *ritard.* The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are as follows:

Firm - ly, sad - ly comes the an - swer, An - nie dear I'm called a - way.
 In a ten - der, mourn - ful whis - per, An - nie dear I'm called a - way.
 If you're spared to see my dar - ling, Tell her I am called a - way.

ANNIE DEAR, I'M CALLED AWAY. CONCLUDED.

11

Good - bye, An - nie! good - bye, dar - ling! Though I fain would with thee stay;

ritard.
'Tis de - creed that I must leave thee, An - nie dear, I'm called a - way.

CHORUS.

SOP.
ALTO.
TENOR.
BASS.

Good - bye, An - nie! good - bye, dar - ling! Though I fain would with thee stay; 'Tis decreed that I must leave thee,

cres.

An - nie dear, I'm called a - way.

Con espressione.

ritard.

LITTLE ANNIE ROONEY.

Written and Composed by MICHAEL NOLAN.

Tempo di Valse.

The piano introduction is in 3/4 time, marked *Tempo di Valse*. It begins with a melody in the right hand and a supporting bass line in the left hand. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo).

1. A win - ning way, a
 2. The par - lor's small, but
 3. We've been en - gaged close

pleas - ant smile; Dress'd so neat, but quite in style; Mer - ry chaff, your time to wile, Has
 neat and clean, And set with taste so sel - dom seen; And you can bet the house - hold queen, Is
 on a year, The hap - py time is draw - ing near; I'll wed the one I love so dear,

lit - tle An - nie Roon - ey. Ev - 'ry eve - ning, rain or shine, I make a call 'twixt
 lit - tle An - nie Roon - ey. The fire burns cheer - ful - ly and bright, As a fam - 'ly cir - cle
 Lit - tle An - nie Roon - ey. My friends de - clare I'm in a jest, Un - til the time comes

eight and nine, On her who short - ly will be mine,..... Lit - tle An - nie Roon - ey.
 round each night, We form, and ev - 'ry one's de - light, Is lit - tle An - nie Roon - ey.
 will not rest; But one who knows its val - ue best, Is lit - tle An - nie Roon - ey.

LITTLE ANNIE ROONEY. CONCLUDED.

13

CHORUS.
p, 2d time ff.

She's my sweet - heart! I'm her beau! She's my An - nie!.....

p

I'm her Joe!..... Soon we'll mar - ry..... nev - er..... to part!.....

Lit - tle An - nie Roon - ey..... is my sweet - heart!..... heart!.....

1 2

cres.

DANCE.
dolce.

pp

I WHISTLE AND WAIT FOR KATIE.

Written and Composed by MICHAEL NOLAN.

Tempo di Valse.

Arr. by JOHN S. BAKER.



1. Af - ter busi - ness you will
 2. You may think it awk - ward,
 3. How her fa - ther means to

find me, Ev - 'ry night as sure as fate; At the cor - ner of the street here,
 stand - ing In a bus - y street like this; But I'm sure you would not mind it,
 take it, When he hears the news, for - sooth, I won - der what he'll say to Ka - tie,

Wait - ing for my bon - nie Kate. Her pa - pa has quite for - bid - den Young men to the
 Could you meet so sweet a Miss. Of course I wait till all is still, See there's no one
 When he learns it is the truth. I've at least this con - so - la - tion, That my heart is

house to go, In con - se - quence of which I whis - tle, Just to let my true love know.
 pass - ing by, Be - fore I ven - ture on the whis - tle. Known a - lone to "Kate and I."
 just and right, There - fore I shall fond - ly whis - tle, For my Ka - tie ev - 'ry night.

I WHISTLE AND WAIT FOR KATIE. CONCLUDED.

15

CHORUS.

I am wait - ing here to greet, Blue - eyed Kate with kiss - es sweet; Ev - 'ry

night at the end of the street, I whis - tle and wait for Ka - tie. Ka - tie.

DANCE.

f *ff*

IN OLD MADRID.

Written by CLIFTON BINGHAM.

Composed by H. TROTÈRE.

Tempo di Bolero. *f* *ff* *p*

1. Long years a -
2. Far, far a -

IN OLD MADRID. CONTINUED.

go, in old Ma - drid, Where soft - ly sighs of love the light gui - tar,..... Two spark - ling
way, from old Ma - drid, Her lov - er fell, long years a - go for Spain,..... A con - vent

eyes, a lat - tice hid, Two eyes as dark - ly bright as love's own star! There
veil those sweet eyes hid, And all the vows that love had sigh'd were vain, But

on the case - ment ledge, when day was o'er, A ti - ny hand was light - ly laid; A
still be - tween the dusk and night, 'tis said, Her white hand opes, the lat - tice wide, The

face look'd out, as from the riv - er shore, There stole a ten - der ser - e - nade!..... Rang the lov - er's
faint sweet ech - o of that ser - e - nade Floats wierd - ly o'er the mis - ty tide..... Still she lists her

rall. *a tempo.*

colla voce. *a tempo.*

hap - py song, Light and low from shore to shore, But ah! the riv - er
lov - er's song, Still he sings up - on the shore, Though flows a stream than

f

flow'd a - long Be - tween them ev - er - more.....
all more strong Be - tween them ev - er - more.....

rall.

con tenerezza.

"Come, my love, the stars are shin - ing, Time is fly - ing, Love is sigh - ing; Come, for thee a

a tempo.

1 2

heart is pin - ing, Here a - lone I wait for thee!" thee,..... a - lone I wait,..... I wait for

a tempo.

rall.

thee, my love,..... I wait for thee; O come, my love,..... I wait for thee, I wait for

colla voce.

dim.

thee,..... my love, for thee!"..... R. H. R. H.

L. H. *dim.* - e *pp* - *rall.* *ppp*

"AFTERWARDS."

MARY MARK LEMON.

JOHN W. MULLEN.

mf *dim.* *Con Ped.*

p *p*

1. Af - ter the day has sung its song of sor - row, And one by one the gold - en stars ap - pear, I lin - ger yet, where
 2. Sometimes my heart grows wea - ry of its sad - ness, Some-times my life grows wea - ry of its pain, Then love I wait, and

p *poco rit.* *dolce.*

once we met be - lov - ed, And seem to feel thy spir - it still is near. The flow'rs have fled that blossom'd in that spring-time,
 lis - ten for your whis - per, Till fears de - part, and sunshine comes a - gain. It can - not be that we should part for - ev - er,

colla voce.

sf

The birds are mute that sang their songs above, And tho' the years have drift - ed us a - sun - der, Time can - not break the
 That love's sweet song is hush'd for us al - way; I hear it yet, al - tho' its theme be al - ter'd, 'Twill reach thy heart, and

dolce.

gold - en chain of love. Still we can love al - tho' the shadows gath - er, Still we can hope, un - til the clouds be past.
 bring thee back some day. Love we can love al - tho' the shadows gath - er, Still we can hope, un - til the clouds be past.

rit. *a tempo.*



SOFIA SCALCHI.

Come to my heart, and whis-per thro' the si-lence, "Hope on, dear heart, our lives shall meet at last."
 Come to my heart, and whis-per thro' the si-lence, "Hope on, dear heart, our

ff
con Ped.
p
rit.

lives shall meet at last." "Hope on, dear heart, our lives shall meet at last."

rit.
lento.
rit.
Ped.

LOVE'S OLD, SWEET SONG.

Words by G. CLIFTON BINGHAM.

Music by J. L. MOLLOY.

Andante con moto.
rit.
a tempo.
Ped. * *Ped.* * *Ped.* * *Ped.*

1. Once in the drear dead days beyond re-call, When on the world the mist be-gan to fall, Out of the dreams that rose in hap-py throng
 2. E-ven to-day we hear Love's song of yore, Deep in our hearts it dwells for-ev-er more; Footsteps may fal-ter, weary grow the way,

p

LOVE'S OLD, SWEET SONG. CONCLUDED.

Love in our hearts love sang an old Sweet song; And in the dusk where fell the firelight gleam, Softly it wove itself in - to our dream.
Still we can hear it at the close of day, So till the end, when life's dim shadows fall, Love will be found the sweetest song of all.

f *p* *rit.*

a tempo.
Just a song at twi - light, when the lights are low, And the flick'ring shadows soft - ly come and go,

p cantando.
sempre Ped. * *Ped.* * *Ped.* * *Ped.*

f
Tho' the heart be wea - ry, sad the day and long, Still to us at twi - light comes Love's old

mf

rit.
song, comes Love's old, sweet song.

f
sempre Ped.

2
song.....

f animato. *rit.*

DREAM FACES.

21

WORDS AND MUSIC BY WM. M. HUTCHISON.

1. The sha - dows lie a-cross the dim old room, The fire - light glows and
2. Once more I see a-cross the dis-tant years, A face long gone with

Andante.
p

fades in - to the gloom, While mem'ry sails to childhood's distant shore, And dreams, and dreams of days that are no more.
all its smiles and tears; Once more I press a ten - der lov-ing hand And with my dar - ling 'neath the old oak stand.

REFRAIN.
8: *p Allegro.*

Sweet dream-land is - ces, pass - ing to and fro, . . . Bring back to mem' - ry days of long a - go. . . .

p

⊕ After 3d verse go to Coda.

Mur - muring gent - ly 'thro a mist of pain, "Hope on, dear loved one, we shall meet a - gain."

Andante.
p

1. 2. But all I loved are gone, And I a-lone in life, To wait, and wait, and wait, Till

DREAM FACES. CONCLUDED.

pp cres *cen* *do.* *pp rall.*

Death shall end the strife; Un - til once more I join the hearts that loved me best, Where the wicked cease from troubling And the

pp cres *cen* *do.* *pp rall.*

ad lib. *♩: cres.* *♩: CODA.* *ff* *ad lib.*

weary are at rest! . . . we shall meet a - gain we shall meet, shall meet a - gain!

ad lib. *cres.* *ff* *ad lib.*

D.S. Refrain.

EHREN ON THE RHINE.

WRITTEN AND COMPOSED BY WM. M. HUTCHISON.

mf

A sol-dier stood in the vil-lage street, And bade his love a-dieu, His gun and knapsack
They march'd away down the vil-lage street, The banners floating gay; The children cheer'd for the

♩: Tempo di Marcia.

mf

p cres. *dim.* *pp*

at his feet His com-pa - ny in view. With tears she kiss'd him once a - gain, Then turn'd away her head, He
tramping feet, That went to war a - way; And one among them turn'd him round To look but once a - gain: And

p cres. *dim.* *pp*

REFRAIN.

p cres. *pp rall.* *p Allegro.*

could but whisper in his pain, And this is what he said, "Oh [1 & 2] love, dear love, be true, This heart is only thine: When the
though his lips gave out no sound, His heart sigh'd this refrain "Oh [3.] say to my love "be true" Be on - ly, on - ly mine; My

p cres. *pp rall.*

EHREN ON THE RHINE. CONCLUDED.

23

1. 3rd verse go to Coda. 2.

war is o'er, We'll part no more At Ehren on the Rhine. Oh part no more, At Ehren en the Rhine.
 life is o'er, We'll meet no more, At Ehren on the Rhine. At

3rd verse go to Coda.

Andante. con espressione.

1. 2. *pp*

On the bat-tle field the pale cold moon Is shedding her peaceful light :And is

shin-ing down on a soul that soon Will speed its e - ter - nal flight. . A- mid the dy - ing, the sol - dier lay, A

com-rade was close at hand, . And he said, "When I am far a-way And you in our na - tive land, . . And

rall. ad lib. D.S. Refrain. CODA. *ad lib.*

you in our na - tive land. . Oh, Eh - ren on the Rhine, At Eh - ren on the Rhine.

D.S. Refrain.

rall. ad lib. *ad lib.*

LADDIE.

Words by H. L. D'ARCY JAXONE.

Music by CIRO PINSUTI.

*Andantino grazioso.**p* *S: con dolcezza.*

1. Oh, Lad-die was somebody's dar-ling, So some-bod-y oft - en
 2. Lad-die was somebody's dar-ling, But some-bod-y's love grew

said;..... And his lov - ing breast was a per - fect rest For some - bod - y's wea - ry head. And some - bod - y's smile was like
 cold;..... The i - dol he made a vic - tim laid, At the shrine of the god of gold; So sunlight was chang'd in - to

sunshine When walking by somebody's side,... And oft as he told the sto - ry of old, So somebody's lips..... re - plied, "O
 shad - ow, And he bowed his head in the strife; In a bro - ken heart he buried each part Of the light and love of his life. O

REFRAIN.

*S: meno mosso con espress.**animando.**cres.*

Lad - die, Lad - die, Lad - die,..... I nev - er can love but thee;... Un - til death doth part, you have won my heart, And are
 Lad - die, Lad - die, Lad - die,..... Thou wert made... for more than this,... To be lov'd a day and then flung a - way, Just
 Lad die, Lad - die, Lrd - die,..... Come back if 'tis but to say The an - gels a - bove have found thee a love And

⊕ After 3rd verse go to Coda.

all the world to me;... Un - til death doth part, you have won my heart, And are all..... the world to me."
 bought and sold with a kiss; To be lov'd a day, and then flung a - way, Just bought and sold with a kiss.
 borne thy bur - den a -

*a tempo.**col canto.*



CHRISTINE NILSSON.

LADDIE. CONCLUDED.

25

1 *p* *S* *2* *p* *meno mosso.*

O! O! Laddie was somebody's darling, As somebody knows to-day, But

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a first ending bracket over two measures, marked with a first ending '1' and a second ending '2'. The tempo is marked 'p' (piano) and 'meno mosso' (less motion). The lyrics are 'O! O! Laddie was somebody's darling, As somebody knows to-day, But'. The piano accompaniment consists of chords and moving lines in both hands.

poco cres. *cres.* *p*

love tarried late, for the Golden Gate Has sever'd their lives for aye; But in the green acre of Heav'n, Where somebody knows he

The second system continues the vocal and piano parts. The vocal line has dynamics 'poco cres.' (poco crescendo), 'cres.' (crescendo), and 'p' (piano). The lyrics are 'love tarried late, for the Golden Gate Has sever'd their lives for aye; But in the green acre of Heav'n, Where somebody knows he'. The piano accompaniment follows the vocal line with appropriate harmonic support.

un poco cres. *rall.*

sleeps :O'er a grassy grave where moon daisies wave, Somebody kneels and weeps, Somebody kneels and weeps,

un poco cres. *mf* *rall.* *dim.*

The third system features a vocal line and piano accompaniment. The vocal line has dynamics 'un poco cres.' (un poco crescendo) and 'rall.' (rallentando). The lyrics are 'sleeps :O'er a grassy grave where moon daisies wave, Somebody kneels and weeps, Somebody kneels and weeps,'. The piano accompaniment has dynamics 'un poco cres.', 'mf' (mezzo-forte), 'rall.', and 'dim.' (diminuendo).

molto rall. *rit.* *S* *Coda.* *con passione.* *p* *animando.* *cres.* *poco rall.*

Somebody kneels and weeps. O! way! Come back, come back, if 'tis but to say, The angels above have found thee a

molto rall. *rit.* *D.S. Refrain.* *f* *p* *animando.* *cres.* *poco rall.*

The fourth system includes a vocal line and piano accompaniment. The vocal line has dynamics 'molto rall.' (molto rallentando), 'rit.' (ritardando), 'Coda.', 'con passione.' (con passione), 'p' (piano), 'animando.' (animando), 'cres.' (crescendo), and 'poco rall.' (poco rallentando). The lyrics are 'Somebody kneels and weeps. O! way! Come back, come back, if 'tis but to say, The angels above have found thee a'. The piano accompaniment has dynamics 'molto rall.', 'rit.', 'D.S. Refrain.' (Da Segno Refrain), 'f' (forte), 'p' (piano), 'animando.', 'cres.', and 'poco rall.'.

f *rall. assai.* *molto rit.*

love, And borne thy burden away! And borne thy burden a-way!

f *rall. assai.* *col canto.* *a tempo. p* *p* *rall.* *pp*

The fifth system features a vocal line and piano accompaniment. The vocal line has dynamics 'f' (forte), 'rall. assai.' (rallentando assai), and 'molto rit.' (molto ritardando). The lyrics are 'love, And borne thy burden away! And borne thy burden a-way!'. The piano accompaniment has dynamics 'f', 'rall. assai.', 'col canto.' (col canto), 'a tempo. p' (a tempo, piano), 'p' (piano), 'rall.', and 'pp' (pianissimo).

ANGELS EVER BRIGHT AND FAIR.

FROM THEODORA.

HANDEL.

RECITATIVE.

Oh, worse than death in - deed! lead me, ye guards; Lead me, or to the rack, or to the flames, I'll

thank your gracious mercy.

Larghetto.

mf

crs.

An - gels ev - er bright and fair, An - gels ev - er bright and fair, Take, O take me,

p

p

Take, O take me to your care, Take me, take, O take me, An - gels,

ev - er bright and fair, Take, O take me to your care; Take, O take me to your care!

rall.

mf tempo.

1.

ANGELS EVER BRIGHT AND FAIR. CONCLUDED.

Speed to your own courts my flight, Clad in robes of virgin white, Clad in robes of vir - gin

white, Clad in robes of vir - gin white; Take me, care.

p *cres.* *mf tempo.*

The musical score consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment with a repeat sign and a second ending. Dynamics include *p*, *cres.*, and *mf tempo.*

THE HARP THAT ONCE THRO' TARA'S HALLS.

THOMAS MOORE.

1. The harp that once thro' Tara's halls The soul of music
2. No more to chiefs and ladies bright The harp of Tara

Andante.

shed, swells: Now hangs as mute on Ta - ra's walls As if that soul were fled; So sleeps the pride of for - mer days, So
The chord, a-lone that breaks at night, Its tale of ru - in tells; Thus freedom now so sel - dom wakes, The

glo - ry's thrill is o'er, And hearts that once beat high for praise Now feel that pulse no more.
on - ly throb she gives Is when some heart in - dig - nant breaks, To show that still she lives.

The musical score is in 2/4 time and features a piano accompaniment. It includes a first ending and a second ending. Dynamics include *f* and *Andante.*

THE FIRST VIOLET.

WORDS BY WALTER POWELL.

MUSIC BY MENDELSSOHN.

Andante.

When the first vio-let spread its soft bloom, How fair was its

mf

beau - ty, how sweet its per - fume; it breath'd but of spring - time, calm - ness and

fz *p*

rest, Glad - ly I placed it, with hope, on my breast; It breath'd but of

p

spring - time, calm - ness and rest,..... And glad - ly I placed it, with

cres. *cres.*

hope on my breast.

cres. *dim.* *ritard.* *pp*

THE FIRST VIOLET. CONCLUDED.

29

pp The spring time hath vanish'd, the vi - o - let lies dead,..... the vi - o - let lies

a tempo, *pp*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and contains the lyrics 'The spring time hath vanish'd, the vi - o - let lies dead,..... the vi - o - let lies'. The piano accompaniment starts with a piano (*pp*) dynamic and includes the instruction 'a tempo,'.

dead, Ruds far more bright deek its cold bed; I heed not their beauty in dreams still I

cres. *sf* *sf* *sf*

The second system of the musical score. The vocal line continues with the lyrics 'dead, Ruds far more bright deek its cold bed; I heed not their beauty in dreams still I'. The piano accompaniment features a crescendo (*cres.*) and a fortissimo (*sf*) dynamic.

see, I heed not their beau-ty, in dreams still I see..... The vi - -

p *cres.* *f* *dim.* *cres.* *f* *pp*

The third system of the musical score. The vocal line continues with the lyrics 'see, I heed not their beau-ty, in dreams still I see..... The vi - -'. The piano accompaniment includes dynamics of piano (*p*), crescendo (*cres.*), fortissimo (*f*), diminuendo (*dim.*), and piano (*pp*).

- o - let, the vi - o - let, sweet hope-flow'r that bloom'd then for me, The vio - - o - let, sweet hope-flow'r that

pp *sf* *p* *pp*

The fourth system of the musical score. The vocal line continues with the lyrics '- o - let, the vi - o - let, sweet hope-flow'r that bloom'd then for me, The vio - - o - let, sweet hope-flow'r that'. The piano accompaniment includes dynamics of piano (*p*), fortissimo (*sf*), and piano (*pp*).

bloom'd then, that bloom'd then for me.

ad lib. *Ped.* *p* *dim. e rit.* *pp*

The fifth system of the musical score. The vocal line concludes with the lyrics 'bloom'd then, that bloom'd then for me.'. The piano accompaniment includes the instruction 'ad lib.' and dynamics of piano (*p*), diminuendo and ritardando (*dim. e rit.*), and piano (*pp*).

VENETIAN BOAT SONG.

WORDS BY HERMAN C. MERIVALE.

MUSIC BY JACQUES BLUMENTHAL.

Vivace. *ff* *ten. sf* *p*

Allegretto moderato.

1. The boatmen are calling, Sta - li! . . sta - li! . . The
 2. The waves are her high-ways, So deep, so deep! The

rit. *f* *p* *pp* *leggero.*

rit. *a tempo.* *f* *rit.* *p*

glo-ry is fall-ing On me, on me! The light breeze is shaking The bay, the bay! Then up and be waking, Gia - e, gia-e! In
 waters her by-ways A - sleep, asleep! No stir in the air is, No sound, no sound, Save foot-steps of fairies, A - round, around! The

rit. *a tempo.* *rit.*

a tempo. *f* *rit.*

Ven - ice, the gold-en, To dream, . . . to dream! With love stories old-en For theme, . . . for theme! In Venice to waste life With
 clouds of the ha - zy Fore - noon, . . . fore-noon, Sleep o - ver the la - zy La - goon, . . . lagoon. Around thee a glamour Doth

pp *leggero.* *rit.*

a tempo. *f* *f* *più lento, sonore.*

thee, with thee, Thus true lov - ers taste life, Sta - li, . . . Sta - li! Sta -
 move, doth move, The sense to en - am - or of love, . . . of love. Sta -

a tempo. *f* *pp*

VENETIAN BOAT SONG. CONCLUDED.

li! . . . Sta - li! . . . Sta - li! Sta - li! Sta - li! . . . Sta - li! . . . Sta - li! . . .

... Sta - li! Sta - li! - li! Sta - li!

STEERING.

WORDS BY F. & W.

MUSIC BY F. H. COWEN.

Andante con moto.

1. Each night, when the sun is dy - ing A-
2. I stand on the wave-kiss'd shore,

mf marcato. dim. p

far in the gold-en west, . . . I watch o'er the rippling o - cean For the boat I love the best; 1
Watch - ing a sail a - far . . . Rid - ing the silv'ry break - ers Straight for the har - tor bar; My

STEERING. CONCLUDED.

mf ask heart of the wheeling sea - gulls That fly o'er the whisp'ring sea, : : : : I
is wild-ly beat - ing With each surge of the flow-ing sea, : : : : My

mf ask heart of the wheel-ing sea beat - gulls That fly o'er the whisp'ring sea, : : : : Oh,
is wild-ly beat - ing With each surge of the flow-ing sea, : : : : As my

dim. e rit. *p*

accl. *dim. e rit.*

poco più lento, espress. *cres.*

tell me, ye winged spir - its, If my sail - or steers for me! . . . Oh, tell me, oh, my
sail . . . or lad is whis - p'ring, My love, . . . I steer'd for thee, . . . My love, . . .

p *cres.*

tell me If my sail - or steers for me! Oh, tell . . . me, oh, tell me If my
love, . . . my love, I steer'd for thee, As my sail . . . or lad is whis - p'ring, My

f

1. *rit.* sail-orsteers for me! 2. *ff rit.* love, my love, I steer'd for thee. : : : :
tempo primo.

dim. *colla voce.* *colla voce.* *ff* *rall.*

IN THE TIME OF APPLE BLOSSOM.

WORDS BY H. B. FARNIE.

MUSIC BY FABIO CAMPANA.

Andante. *a tempo.*

1. In the time of ap-ple blos - som Ten-der love bloom'd in my
2. Long a-go the fruit was gar - ner'd That like stars hung in the

rall. *f* *p* *sf*

heart, Fair, so that in all the or - chard Was not found its counterpart. Dar - ling, thy smile was its
green, And the promise of the spring - time By the autumn kept hath been. So my heart, O darling,

sf con espress. *rall.* *sf*

sun - shine, And it knew no shadow cold, So my love, like apple blos - som, Stronger grew to rud - dy
gath - er! Pluck it, for it is thine own, Ripe - ly red from garden blos - som, And to love's fruit has

sf *cres.* *f* *f*

gold! So my love, like apple blos - som, Stronger grew to rud - dy gold!
grown, Ripe - ly red from gar - den blos - som, And to love's fruit has

con espress. *f* *sf* *p* *rall.* *1st verse.* *rall.*

2d verse. *pmo. dim. a poco.* *f* *rall. assai, pmo.*

grown. Thine that heart, and thine a - lone, Thine that heart, and thine a - lone.

con espress. pmo. *f* *rall. assai.* *ppp perdendosi.* *ten.* *sf*

SILVER CHIMES.

WORDS AND MUSIC BY CLARIBEL

Allegretto.

bells. *p* *ten.* *ten.* *mf*

1, 2, 3. They are chim-ing gaily now, As they chim'd so long ago,—Silver tones that we know so well: . . . And what is it that they say To our
 4. They are chim-ing gaily now, As they chim'd so long ago,—Silver tones that we know so well: . . . Like a sto-ry that is told, Seem those

p *ten.* *ten.* *cres.* *p* *ten.*

inner thought to-day, And what is the tale that they tell?
 memo-ries of old, Haunting still with a mag - ic spell.

Sva.....loco.

ten. *cres.* *p* *cres.*

Slower.

p

They whis-per, first of all, In that qui-et e-ven-fall, Of the happy days of childhood that we pass'd, . . . When each
 2. Of a wak-ing up to life, Of a long and bit-ter strife, Of a restless spir-it fretting in its pain; . . . Of a
 3. Of a peaceful life at last, Of a sense of per-il past, Of a future left in safer hands than ours; . . . Of a

p

gar-land that we made Seem'd too beau-ti-ful to fade, And each but-ter-fly more radiant than the last. . . .
 sea-son when the bells On-ly rack'd us with their spells, On-ly mock'd us with old mem-o-ries a-gain. . . .
 sweet re-fresh-ing dew Fall-ing on our lives a-new, As the rain-drops fall and sat-is-fy the flow'rs. . . .

cres. *ad lib.*

cres. *colla voce.*



MARZELLA SEMBRICH.

ONLY.

35

VIRGINIA GABRIEL.

Allegretto.

dolce.

dolce.

cres.

1. On - ly a face at the window, On - ly a face, nothing more; Yet the look in the eyes, as they met mine, Still
2. On - ly a smile of welcome, On - ly a smile as I pass'd; But that smile will still be remember'd As
3. On - ly her love I ask for; On - ly her love, and yet The sweet boon I can - not hope for, And

3d Verse

so I must strive to for-

f

dim.

comes to me o'er and o'er. On - ly a word of greet - ing, On - ly a word, that was all; Yet all day, in my heart, it
long as my life shall last. On - ly a woman, you tell me! On - ly a woman! to thee; But there's nau't that this mere earth con-
so I must strive to for - get. On - ly a word lowly spoken, On - ly a "yes" would she say, It would give the sweet face at the

p

3d Verse.

dim. mine for ev - er and aye.

echoed Like the sound of an an - gel's call.
taineth Half so dear as this woman to me.
window To be mine for ev - er and aye.

1st and 2d verses.

colla voce

3d verse.

THERE IS A GREEN HILL FAR AWAY.

WRITTEN BY MRS. C. F. ALEXANDER.

COMPOSED BY CH. GOUNOD.

Andante moderato.

p *cres.*

There is a green hill far a - way, Without a ci - ty wall, Where the dear Lord was

dim. *p*

cruc - i - fied, Who died to save us all; We may not know, we cannot tell What pains he had to bear,

cres. *dim.* *p* *cres.* *p*

But we be - lieve it was for us He hung and suffered there. He died that we might be forgiv'n; He died to make us

cres. *p* *cres.* *dim.*

good, That we might go at last to heaven, . . . Sav'd by his pre - cious blood. There was no oth - er

p *cres.* *dim.* *p*

THERE IS A GREEN HILL FAR AWAY. CONCLUDED.

good enough To pay the price of sin: He on - ly could un - lock the gate Of heaven and let us

cre - scen - do.

molto espress.

in! Oh, dear - ly, dear - ly has he lov-ed, And we must love him too, And trust . . . in his re-

p

deem-ing blood, And trust . . . in his redeeming blood, And try his works to do, And try his works to

cres - cen - do. molto. dim. p

do. We must love him too.

p

We must love him too, And try his works to do. . . .

p dim. pp

C

THE ANGEL AT THE WINDOW.

WORDS BY MISS WILHELMINA BAINES.

MUSIC BY BERTHOLD TOURS.

Andante con Tenerezza.

pp

I stood at an o - pen win - dow, And gazed out o - ver the

pp dolcissimo e legato.

p *dim.*

con Ped.

mf *poco cres-*

sea With my arms a - round my dar - ling, And oh, how hap-py were we! And while I gazed at the

mf *poco cres-*

cen - do. *f* *molto dim.* *p*

heav - ens, They seem'd to be opening wide; An an - gel flew to our win - dow To take my love from my

cen - do. *f* *molto dim.* *p*

p *agitato.* *f* *stringendo.*

side; But close - ly I held her to me, For I could not spare her then, So I shut the win - dow

agitato. *f* *stringendo.*

pp *molto tranquillo.*

quick - ly; The an - gel flew back a - gain.

dim. *pp molto tranquillo.* *p*

THE ANGEL AT THE WINDOW. CONTINUED.

p In the af - ter years of sor - row I mourn'd for the self-ish-ness That had made me keep her with me In a

p *cres.* *f*

p *cres.* *f*

world of wretched - ness, In a world of wretch - ed - ness; Then a - gain the heav - ens o - pened, And

poco ritardando. *pp a tempo.*

poco ritardando. *pp* *dolce.*

con Ped.

all thro' the sun - set's glow The an - gel came for my dar - ling, And glad-ly I let her go; I

cres. *mf* *pp*

cres. *mf*

opened the case-ment wid-er, And lift-ed my much loved one; On the an-gel's wings I placed her, And gazed till they were

poco a poco. *cres* - *cen* - *do.* *ritardando.* *f* *ff con passione.* *pp più andante.*

pp poco a poco. *cres* - *cen* - *do.* *ritardando.* *f* *pp dolce.*

sempre con Ped.

gone; On the angel's wings I placed her, And gazed till they were gone, . . . till they were gone.

p a tempo. *f* *pp*

8va.

p *mf* *pp*

THE ANGEL AT THE WINDOW. CONCLUDED.

And gazed, and gazed . . . till they both were gone.

pp

pp *sempre morendo.*

Ped. * *Ped.* *

'TIS NOT TRUE.

TITO MATTEI.

Andante.

'Tis not true!

1. When I hear you sweet - ly say That, o'er thine, my heart has sway, That I'm loved in - deed by
2. Trembling heart with - in my breast, Is it true, that thou art blest? Doubting now would cause me

thee, Can such rap - ture be for me? When I
grief, No, 'tis joy be - yond be - lief. Trem - bling

hear you sweetly say, That o'er thine, my heart has
heart within my breast, Is it true that thou art

p *cres.* *cres.*

'TIS NOT TRUE. CONCLUDED.

sway, Ah, no, 'tis not true! Ah, no, no, 'tis not true!
blest? Ah, yes, yes, 'tis true! Ah, no; yes, yes, 'tis true,

più mosso. *ac* cel - er - an - do.
no, no! That I'm loved in deed by
'tis true! Doubt ing now would cause me

cres. *stent.* *dim.* *rall.* *p* 1st verse.
thee, grief; Can No, 'tis joy be - yond be - lief, ... be for me.
be - Omit.

Tempo primo. *rall.* *p* *rall.*
No, 'tis not true! Ah!

2d. *p* *f*
lief! Yes, yes, 'tis true, Yes, yes, 'tis true.

"I CANNOT SAY GOOD-BYE."

WORDS BY EDWARD OXENFORD.

MUSIC BY JOSEPH ROECKEL.

sadly.

Andantino. *ff* *pesante.* *sempre marcato.* *rit.* *a tempo.*

I

know 'tis now the hour to part, For ev - en draw - eth night, . . . But love re-bels with - in my heart,
would the day could nev - er fade, That night could nev - er fall, . . . For oh, the rays of ev - en's shade,

con passione. *rall.* *p*

I can - not say "good-bye!" I can - not say "good-bye!"
Must mo - ments sad re - call, Must mo - ments sad re - call. A-I

colla voce. *rall.* *f con anima.* *dim.*

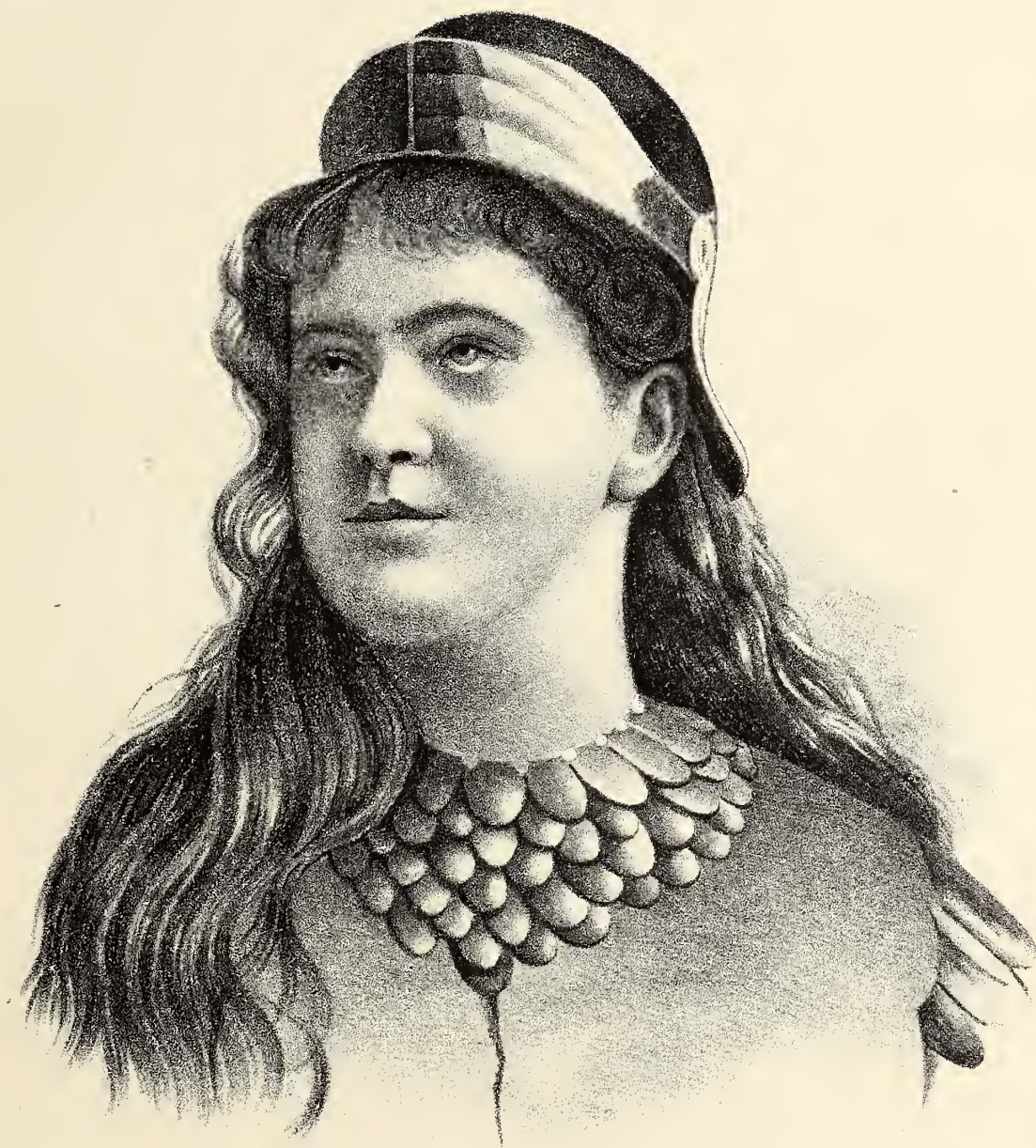
sf tristamente.

far I see the sil - ver moon, Swift ris - ing in the sky; A - las! that she should come so
hear the birds soft ves - pers sing, On yon - der haw - thorne tree; Oh, why should they the mem - ry

cres. *sf*

rall. *pp* *dolcissimo ed espressivo.*

soon, . . . so soon To tell us moments fly. } I can-not say "good-bye!" I can-not say "good-
bring . . . That I must part, must part from thee?" }
rall. *pp*



EUGENIE PAPPENHEIM.



"I CANNOT SAY GOOD-BYE." CONCLUDED.

bye!" My love, I can-not, can-not say "good-bye!" "good-bye!" I cannot say "good-bye," I can-not say "good-
con 8va.....

ff grandemente.

accel. e cres.

bye!" My love, I can - not, can-not say "good-bye," "good-bye!"

1.

accel. e cres. *ff colla voce.* *ff largamente.*

p *2.*

ritard. I bye."

sonore. *p* *ff*

IN SUMMER-TIME.

WORDS BY REA.

MUSIC BY THEO. MARZIALS.

1. Dear lad, where is your ship to-day? I'd give the world to
 2. The sor-est pain was part-ing, lad; To speak I did not

f *p*

know; I ask how far you are a-way Of all the winds that blow; I of-ten think I hear your song Come o'er the mis-ty
 dare, But tried to look a lit-tle glad Because the winds were fair: And oh! your face it was so grave, Your voice was sad and

IN SUMMER-TIME. CONCLUDED.

sea, And wish you knew how sad and long The days all seem to be; And oh! dear lad, I wish you knew How
low; I can't for-get the look you gave Just as you turn'd to go— A look that seem'd to say, "Be true," And

f *f* *pp*
rall. e dim.

all my thoughts go home to you. 3. And
I'll be that, dear lad, to you.

colla voce. *f*

when these dreary days are past And summer-time shall be, And I may count the hours at last Till you come o'er the sea, The

f *affret.*

moment that your voice I hear, And that your face I see, I'll know if 'still you hold me dear, If you come home to

p cres. ed accel. *f cres.*

me, And if you ask, "Sweet, are you true?" I'll say, dear lad, for aye, for aye to you.

ff rall. *p colla voce.* *con spirito.* *ff* *ff*

O YE TEARS!

FRANZ ABT.⁴⁵
mf

Andantino.

1. O ye tears! O ye
2. O ye tears! O ye
3. O ye tears! O ye
4. There is light up - on my

mf

dim. *p*

Con espress.

tears! that have long re-fused to flow, Ye are wel - - come to my heart, thawing,
 tears! 'till I felt ye on my cheek, I was self - - ish in my sor - row, I was
 tears! I am thank - ful that ye run; Tho' ye come from cold and dark, ye shall
 path, there is sun - shine in my heart, And the leaf and fruit of life shall not

p

thaw - - ing like the snow: The ice-bound clod has yield - ed, and the ear - - ly snow-drops
 stub - - born, I was weak: Ye have giv'n me strength to con - quer, and I stand e - rect and
 glit - - ter as the sun: The rain - bow can - not cheer us, if the show'rs re - fuse to
 ut - - ter - ly de - part: Ye re - store to me the fresh - ness and the bloom of long a -

p

spring, And the heal - ing fountains gush, and the wil - derness shall sing.
 free, And the know that I am hu - man, by the light of sym - pa - thy.
 fall, And the eyes that can - not weep, are the sad - est eyes of all.
 go; O ye tears! O hap - py tears! I am thank-ful that ye flow.

O ye tears! O ye tears!
 O ye tears! O ye tears!
 O ye tears! O ye tears!
 O ye tears! hap - py tears!

NOT A SPARROW FALLETH.

POETRY BY W. S. PASSMORE.

MUSIC BY FRANZ ABT.

Moderato. p

Not a spar-row fall-eth, But its God doth

*Ped. * Ped. * Ped. **

know, Just as when His mandate lays a mon-arch low; Not a leaf - let wav - eth,

pp mf poco animato.

but its God doth see; . . . Think not, then, O trembler, God for-get-eth thee!

rall. pp dim.

mf cres. Poco piu animato.

Far more precious, sure - ly, than the birds that fly,

poco piu animato.

Is a Fath-er's im - age to a Fath - er's eye. E'en thine hairs are num - bered : trust Him full and

dim. p piu tranquillo.

f dim. p piu tranquillo.

NOT A SPARROW FALLETH. CONCLUDED.

47

molto cres. poco riten. f dim. p p Tempo primo, poco meno mosso.

free; Cast thy care be - fore Him, and he'll care for thee, . . . For the God that

poco riten. f rit. pp

plant - ed in thy breast a soul, On His sa - cred ta - bles

*Ped. * Ped. * Ped. * Ped. * Ped. **

pp mf

doth thy name en-roll; Cheer thine heart, then, trem - bler,

mf

dim. a tempo.

nev - er faith - less be; . . . He that marks the spar-row will re - mem-ber

dim. pp

riten.

thee, will re-mem-ber thee!

p poco rall. pp

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score is divided into six systems. The first system contains the first line of the vocal melody and the beginning of the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system contains the second line of the vocal melody and the piano accompaniment. The fourth system continues the vocal melody and piano accompaniment. The fifth system contains the third line of the vocal melody and the piano accompaniment. The sixth system contains the final line of the vocal melody and the piano accompaniment. The piano accompaniment features various textures, including arpeggiated figures, block chords, and flowing sixteenth-note passages. Dynamic markings such as *molto cres.*, *poco riten.*, *f*, *dim.*, *p*, *pp*, *mf*, and *riten.* are used throughout the score. Pedal markings (*Ped.*) and asterisks (***) are also present. The tempo markings *Tempo primo* and *poco meno mosso* are indicated at the beginning of the score.

GOOD-BYE.

F. PAOLO TOSTI,

Andantino.
pp legato assai.
pp

Fall - ing leaf and fad - ing tree, Lines of white in a sul - len sea, Shad - ows ris - ing on

pp e legato.

you and me, Shad - ows ris - ing on you and me; The swal - lows are mak - ing them read - y to fly,

legato.

rit. pp lentamente. cres.
 Wheeling out on a wind - y sky Good - bye, Summer! Good-bye, good-bye, good-bye,

col canto. molto legato. pp cres.

rit.
 Summer! Good-bye, good - bye!.....

col canto. p dim.
pp

GOOD-BYE. CONTINUED.

pp parlato e poco piu.

molto rall.

Hush! A voice from the far - a - way! Lis-ten and learn, it seems to say; All the to-
poco piu. molto rall. col canto. > >

poco più.

molto rall.

col canto.

- morrows shall be as to - day, All the to - morrows shall be as to - day. The cord is frayed, the cruise is

rit.

lentamente. cres. a poco.

dry, The link must break, and the lamp must die Good-bye to hope! good-bye, good-bye! Good-bye to

dim.

col canto.

C.C.S.

pariato.

cres.

rit.

hope! good - bye, good - bye!..... What are we wait - ing for? Oh, my heart!

rit.

pp

cres.

col canto.

Kiss me straight on the brows! and part a - gain! A - gain! my heart! my heart! What are we wait - ing

cre.

crēs

GOOD-BYE. CONCLUDED.

cres. *sempre.* *cres.*

for, you and I? A plead - ing look, a sti - fled cry..... Good-

sempre. *rit. e forte.*

The first system of the musical score for 'GOOD-BYE. CONCLUDED.' features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'for, you and I? A plead - ing look, a sti - fled cry..... Good-'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The vocal line has dynamic markings 'cres.' and 'sempre.' above it. The piano accompaniment has 'sempre.' below it. The system ends with a double bar line.

largamente. *ff* *rit.*

- bye for ev - er! Good - bye for ev - er! Good - bye, good - bye, good -

ff largamente. *rit.* *col canto.*

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics '- bye for ev - er! Good - bye for ev - er! Good - bye, good - bye, good -'. The piano accompaniment features a dense texture of chords. Dynamic markings include 'largamente.', 'ff', 'rit.', 'ff largamente.', 'rit.', and 'col canto.'.

dim. *p* *pp* *ppp*

- bye.....

dim. sempre. *rit.*

The third system of the musical score concludes the piece. The vocal line has the lyrics '- bye.....'. The piano accompaniment continues with a similar chordal texture. Dynamic markings include 'dim.', 'p', 'pp', 'ppp', 'dim. sempre.', and 'rit.'.

PERPLEXITY.

FR. ABT. OP. 133.

Andantino. *pp*

1 I fain a ten - der word would tell thee, Yet
2 I fain would sing in plain - tive meas - ure A
3 I fain would write a lov - ing let - ter That

p *con leggerezza.* *pp* *pp*

The musical score for 'PERPLEXITY.' begins with a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats (Bb, Eb). It contains three verses of lyrics. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The tempo is marked 'Andantino.' and the dynamics are 'p' and 'pp'. The piano accompaniment is marked 'con leggerezza.'.



MADAME TREBELLI.

PERPLEXITY. CONCLUDED.

51

now my - self scarce can ex - press, And if its im - port thou shouldst ask me, My
 song that to thy heart should go, But when I seek the tune - ful treas - ure, A
 might to thee my heart un - fold, But ev - en here I fare no bet - ter, For

f *pp*

poco rit. *mf* *p*
 an - swer should be on - ly this: } My love for thee burns
 voice with - in me speak - eth so: }
 all my thoughts in this are told:

pp *poco rit.* *f* *p*

ar - dent - ly, For thee a - lone I live,..... My

f

p 1st & 2d verses.
 love for thee burns ar - dent - ly, For thee a - lone I live.

p

Ending.
 live.....

MY LITTLE QUEEN.

WORDS BY JETTY VOGEL.

MUSIC BY CIRO PINSUTI.

Tempo di valse.

legg. bril.

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

p *con grazia.*

When *first* I saw my la-dy, Around her ba-by brow The curls of gold were waving, That dark-ly
last I saw my la-dy, She gave me no ca-ress, Not e'en a worthless dai-sy, Her fa-vor

The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music is marked *p* (piano) and *con grazia* (with grace).

clus-ter now..... I lit-tle thought that ev-er..... One ti-ny tress I'd hold, My heart's most
to ex-press; But

rall. 1. *a tempo.*

The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The tempo changes from *rall.* (rallentando) to *a tempo* (return to tempo).

hoard-ed treas-ure, More dear than gems of gold!

legg. bril.

The piano accompaniment continues with a light and brilliant texture, featuring chords and melodic fragments.

When next I saw my la-dy, In child-ish beau-ty fair,

cres. *dim.*

The piano accompaniment features a crescendo leading into a decrescendo. The vocal line is in treble clef.

MY LITTLE QUEEN. CONCLUDED.

53

cres. *con espress.*

She wore a dai - sy gar - land A - round her sun - ny hair. With light - ly lav - ish'd kisses,..... And wood-land

cres. *con sentimento.*

cres.

flow'rs I ween,..... She free - ly gave her favors, And reign'd my lit - tle queen!

cres. *f* *f* *dime rall.*

p *2. a tempo.* *p* *cres.*

When Oh! those pure ca - res - es, How prized would be to - day! The flowers she

a tempo. *p* *cres.*

f *con anima.* *f* *rall.*

gave so light - ly, I'd keep for aye and aye!..... The flow - ers she gave so light - ly, I'd keep for aye and

cres. *f con anima.* *rall. col canto.*

aye!

a tempo. *legg. bril.*

A LITTLE MOUNTAIN LAD.

WORDS BY F. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Andantino semplice.

Andantino semplice.

O - ver the moorlands gay and glad, He

dolce. *rall.* *tempo.* *p*

piped the sweet day long:..... He was on - ly a lit - tle mountain lad, She loved to hear his song; She

colla parte. *rall.*

leaned from her win-dow, weep-ing sad, When he drove his flock a - way; He was on - ly a lit - tle mountain lad; She

rall. *p* *dolce.* *colla parte.*

S: pp REFRAIN.

watch'd for him each day, On - ly, on - ly a lit - tle mountain lad,..... He was
Ah! me, ah! me, she is not there, not there,..... He

rall. *dolce.* *colla parte.*

on - ly a lit - tle mountain lad; She watch'd for him each day.
drives his flock by her win-dow seat, But she is not there, not

colla parte. *rall.* *cres.*

1.

A LITTLE MOUNTAIN LAD. CONTINUED

55

Frangendo.

Far from the gorge and bab-bling rills, She went a - way one day; He was a-lone up-

on the hills, Pi-ping his lit - tle lay. And she has woo-ers at her feet, And all is rich and

rall. *cres.* *cres.*

rare; He drives his flock by her win - dow seat, But she is not there, not there!

rit. *rall.* *p* *rit.* *rall.* *D. S. Refrain.*

there! *stretto.* Out on the moorlands lone and sad, He weeps for the days that

cres. *f* *f* *cres. colla voce.*

Un poco piu mosso. *agitato.* *cres.*

were; He is on - ly a lit - tle mount - ain lad, She is a la - dy fair; But there

p *f marcato.* *dolce.* *p* *f marcato.* *dim.*

A LITTLE MOUNTAIN LAD. CONCLUDED.

espress. *accel.*

steals a hand in-to his so glad; She will be, will be his lit-tle bride. He is on-ly a lit-tle

riten. dolce. *con anima.* *dim. e rall. dolce. Tempo. 1.* *accel.*

mountain lad, But she loves none else be-side..... On-ly, on-ly a lit-tle mountain lad,..... He is

f *con anima.* *colla parte. pp* *Tempo.* *p*

res. ed allarg. *ff* *con gioia.*

on-ly a lit-tle moun-tain lad, But she loves none else be-side!.....

marcato. *f* *ff* *ff* *ff*

BIRDS OF A FEATHER.

WORDS BY FRED. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Allegretto con spirito.

1. Rich-ard and Do-ro-thy, hus-band and wife,
2. They wrangled and jan-gled, and fret-ted and fumed, Till with

f marcato. *colla voce.*

Led an un-com-mon-ly com-fort-less life, For what the one thought of, or talked of, or did, The
one con-stant war-fare their lives were consumed; Their tongues were ex-haust-ed, their tem-pers worn out, Be-

BIRDS OF A FEATHER. CONCLUDED.

57

oth - er one grum - bled at, thwarted, or chid, And life lost its sun - shine; and though it was vain, They
cause they had noth - ing to wran - gle a - bout! The neigh - bors were right: it was cer - tain - ly best, That

wish'd themselves sin - gle a - gain and a - gain! While as for the neighbors they thought it was best
birds of a feath - er should roost in one nest, For Rich - ard and Do - ro - thy end - ed their strife

rall. *A tempo. Scherzoso.*
colla voce. *mf a tempo.*

That birds of a feath - er should roost in one nest,.....
By a - gree - ing to dif - fer the rest of their life,.....

leggiero. *leggiero.*

1. Roost in one nest, roost in one nest, Birds of a feath - er should roost in one nest! End - ed their strife,
2. End - ed their strife,

colla parte. *f* *cres.*

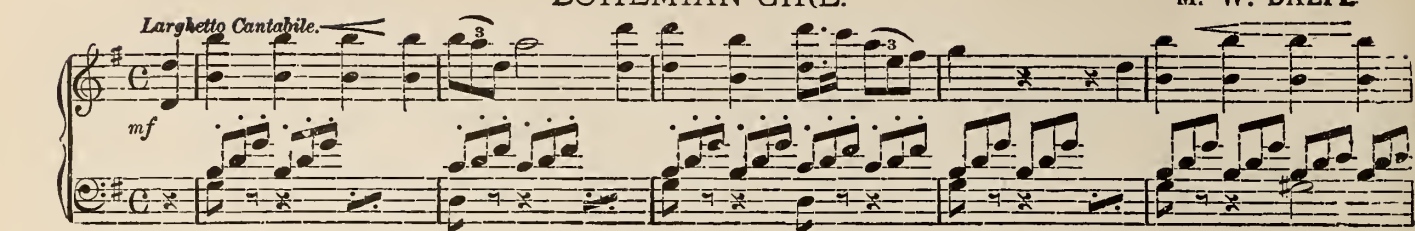
end - ed their strife, By a - gree - ing to dif - fer the rest of their life!

f *rit.* *f* *colla parte.* *ff*

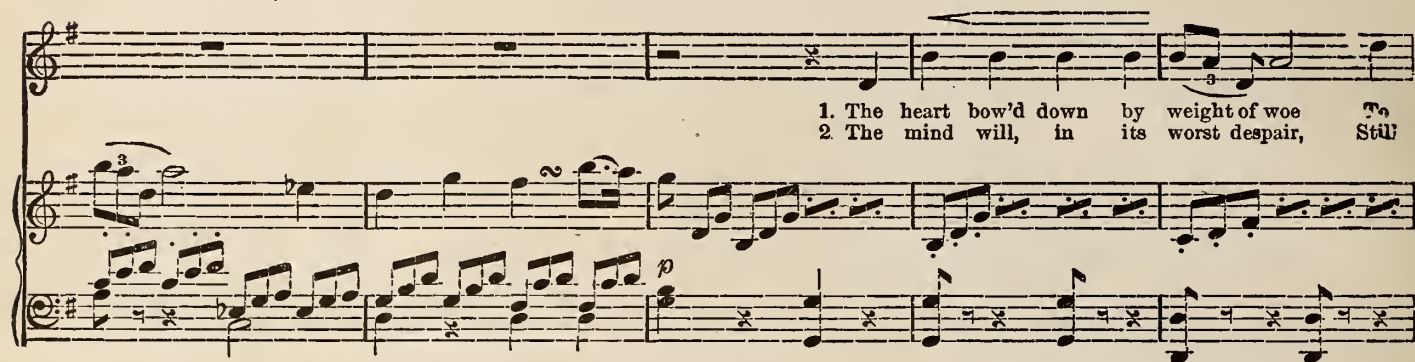
THE HEART BOW'D DOWN.

BOHEMIAN GIRL.

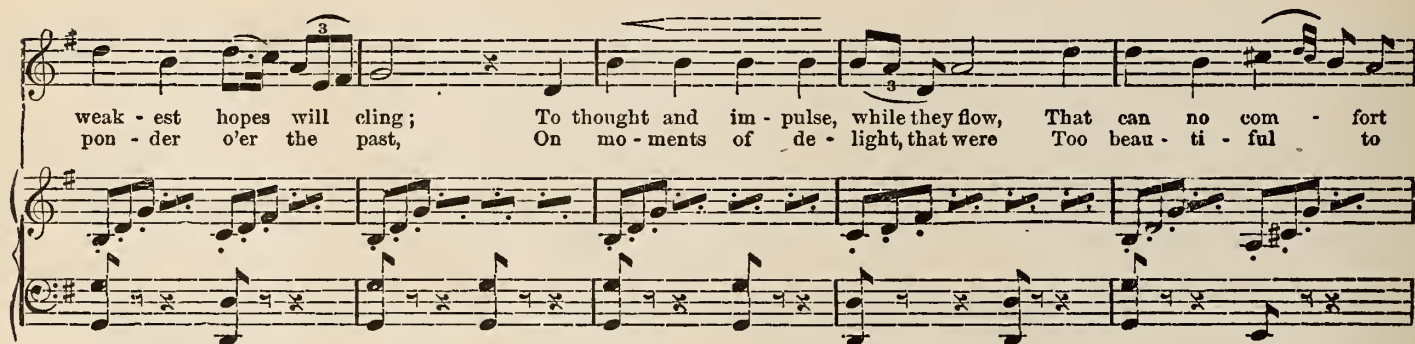
M. W. BALFE

Larghetto Cantabile.

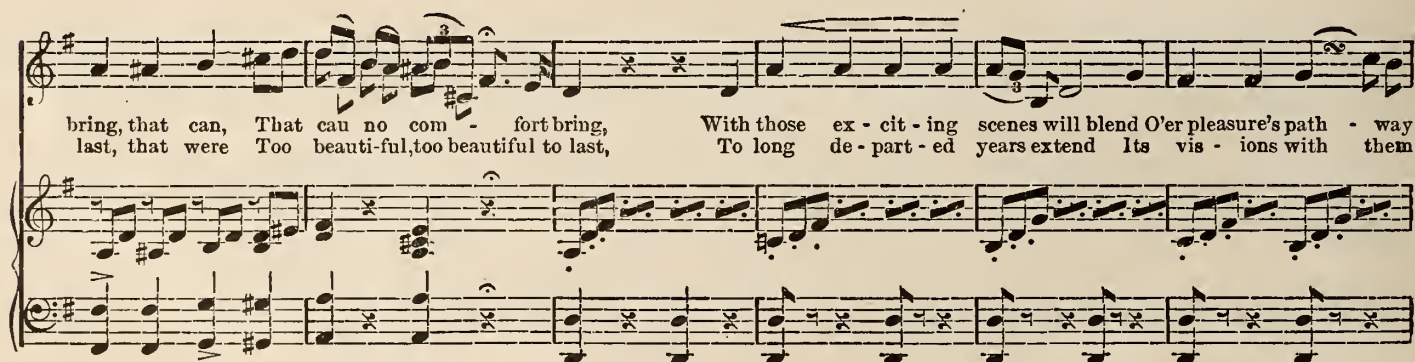
1. The heart bow'd down by weight of woe To
 2. The mind will, in its worst despair, Still



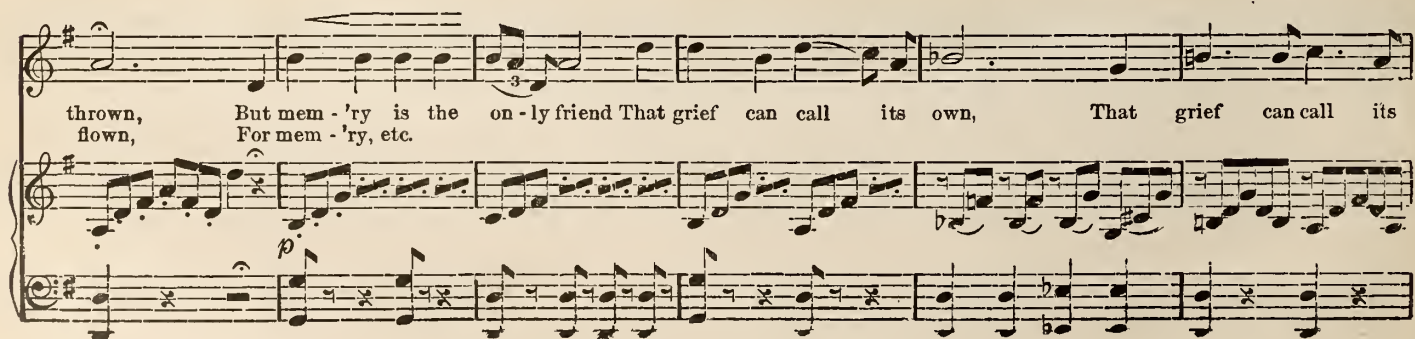
weak - est hopes will cling; To thought and im - pulse, while they flow, That can no com - fort
 pon - der o'er the past, On mo - ments of de - light, that were Too beau - ti - ful to



bring, that can, That can no com - fort bring, With those ex - cit - ing scenes will blend O'er pleasure's path - way
 last, that were Too beau - ti - ful, too beautiful to last, To long de - part - ed years extend Its vis - ions with them



thrown, But mem - 'ry is the on - ly friend That grief can call its own, That grief can call its
 down, For mem - 'ry, etc.





HOPE GLENN.

THE HEART BOW'D DOWN. CONCLUDED.

59

own, That grief can call its own.

This musical score is for a piano accompaniment. It features a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes. The bass staff has a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

CONSIDER THE LILIES OF THE FIELD.

ST. MATT. vi: 25, 26, 28 & 29.

R. TOPLIFF.

Is not the life more than meat, and the body than raiment? Be - hold the fowls of the

The first system of the musical score for 'CONSIDER THE LILIES OF THE FIELD.' It includes a treble and bass staff. The treble staff has a melody with a triplet. The bass staff has a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). A 'Ped.' (pedal) marking is present in the bass staff.

air: for they sow not, nei - ther do they reap, nor gath - er in - to barns,

The second system of the musical score. It continues the melody and accompaniment. The key signature and time signature remain the same. 'Ped.' markings are present in both the treble and bass staves.

yet your heavenly Father feed - - - eth them!

The third system of the musical score. It concludes the piece. The key signature and time signature remain the same. Performance markings include 'cres.' (crescendo), 'dim.' (diminuendo), 'tr' (trill), and 'p' (piano). A 'Sva.' (Sustained) marking is at the end of the bass staff.

CONSIDER THE LILIES. CONTINUED.

Semplicemente.

Con - si - der the li - lies of the field— how they grow ; they toil not, nei - ther do they spin ; they

p *Ped.* * *Ped.* *

toil not, nei - ther do they spin. And yet I say un - to you, I say un - to you that e - ven

cres. 8

Solomon in all his glo - ry was not ar - rayed like one of these. Con - si - der the

f *dim.* *p* *Ped.*

li - lies how they grow ; con - si - der the li - lies how they grow ; they toil not, they toil not,

* *Ped.* * *Ped.*

nei - ther do they spin ; Yet I say un - to you, Solomon in all his

cres. *dim.* *f*

CONSIDER THE LILIES. CONCLUDED

61

glo - ry, was not ar - rayed, was not ar - rayed like one of these,.....

p

dim.

was not ar - rayed

8va.....

p Ped.

tr

was not ar - rayed like one of these, and yet I say un - to you,

8va.....

tr

cres.

dim.

Solomon in all his glo - ry was not arrayed, was not arrayed, was not arrayed like one of these,

tr

tr

dim.

p

cres.

p

like one of these, like one of these!

calando. pp

Ped.

ppp

THE OLD SEXTON.

H. RUSSELL.

Quasi Allegro.

8va. 8va. 8va. 8va.

1. Nigh to a grave that was newly made, Leaned a Sex-ton old, on his earth worn spade; His work was done and he
 2. "I gather them in! for man and boy, Year af-ter year of grief and joy; I've build-ed the houses that
 3. Ma-ny are with me, but still I'm alone, I'm king of the dead and I make my throne: On a monument slab of
 4. "I gather them in! and their fi-nal rest is here, down here in the earth's dark breast! And the Sexton ceased for the

staccato. *colla voce.*

paused to wait. The fun-'ral train through the o-pen gate; A rel-ic of by-gone days was he, And his
 lie a-round, In ev-'ry nook of this bur-ial ground, Moth-er and daugh-ter, fa-ther and son,
 mar-ble cold, And my scep-tre of rule is the spade I hold; Come they from cot-tage or come they from hall, Man
 fun-'ral train, Wound mute-ly o'er that sol-emn plain; And I said to my heart, when time is told, A

locks were white as the foam-y sea; And these words came from his lips so thin. "I gather them in." I
 Come to my sol-i-tude, one by one, But come they stran-gers, or come they kin. "I gather them in." I
 kind are my sub-jects all, all, all! Let them loit-er in pleas-ure or toil-ful-ly spin. "I gather them in." I
 might-i-er voice than that Sex-ton's old Will sound o'er the last trump's dreadful din. "I gather them in." I

THE OLD SEXTON. CONCLUDED.

63

gath - er them in, gath - er, gath - er, gath - er, I

gath - er them in. . . .

TOO LATE! TOO LATE!

MISS M. LINDSAY.

Andante Larghetto.

1. Late, late, so late! and dark the night, and chill!
2. No light had we; for that we do repent, And

Late, late, so late! But we can en-ter still! Too late! too late, ye cannot enter
learn - ing this, the bridegroom will re - lent. Too late! too late, ye cannot enter

now, Too late! too late, ye cannot enter now, now.
now, Too late! too late, ye cannot enter now, now.

TOO LATE! TOO LATE! CONCLUDED.

No light! so late! and dark and chill the night. O let us in, that we may find the light, O let us in, that

we may find the light. Too late, too late, ye cannot enter now,

Too late! Too late! ye cannot enter now. Have we not heard, the bridegroom is so sweet,

O let us in that we may kiss His feet O let us in, O let us in, O let us in, though

late, to kiss His feet. No! no! Too late, ye cannot enter now.

WHEN THE SWALLOWS HOMEWARD FLY. FRANZ ABT.

65

Andantino.

1. When the swallows homeward fly, When the
2. When the white swan southward roves, To seek
3. Hush my heart! why thus complain, Thou must

ro - ses scatter'd lie, When from neith - er hill nor dale, Chants the silv - ry night in -
at noon the or - ange groves, When the red tints of the West, Prove the sun is gone to
too thy woes con - tain; Though on earth no more we rove, Loud - ly breathing vows of

pp stringendo.

ritard.

ten.

gale, In these words my bleeding heart, Would to thee its grief im - part,
rest, In these words my bleeding heart, Would to thee its grief im - part,
love, Thou my heart must find re - lief, Yield - ing to these word's be - lief,

a tempo.

When I thus thy im - age lose, Can I, ah! ean I,
When I thus thy im - age lose, Can I, ah! ean I,
I shall see thy form a - gain, Though to - day we

e'er know re - pose, Can I, ah! ean I, e'er know re - pose.
e'er know re - pose, Can I, ah! ean I, e'er know re - pose.
part in pain, Though to - day we part in pain

COMIN' THRO' THE RYE.

Sra......

p *f*

1. Gin a bod-y meet a bod-y comin' thro' the rye; Gin a bod-y kiss a bod-y
 2. Gin a bod-y meet a bod-y comin' frae the town; Gin a bod-y meet a bod-y
 3. A-mang the train there is a swain, I dear-ly love mysel, But what's his name or where's his lame

Need a bod-y cry! Il-ka las-sie has her lad-die, Nane they say ha'e
 Need a bod-y frown! Il-ka las-sie has her lad-die, Nane they say ha'e
 I dinna choose to tell. Il-ka las-sie has her lad-die, Nane they say ha'e

I, Yet a' the lads they smile at me When com-in' thro' the rye!

FLY FORTH, O GENTLE DOVE.

WORDS BY F. E. WEATHERLY, B. A.

MUSIC BY CIRO PINSUTI.

Andante grazioso.

f *dim.* *p*

FLY FORTH, O GENTLE DOVE. CONCLUDED.

67

p

1. I sent a let-ter to my love, Made bright with loving words and sweet, I gave it to a ten-der dove, To
2. And when beneath her bow'r thou art, And seest her leaning from above, Fly it to a ten-der dove, To And

p

rall.

car-ry to my dar-ling's feet!
nes-tle in the warmth there-of.

con grazia.

Fly forth, O gen-tle dove, I
My love will love thee for my

un poco rall. *a tempo.* *p*

f *cres.* *rall.*

cried, Spread westward, spread thy pinions fleet, O'er hills and woods and meadows wide, And bear my let-ter to my
sake, And give thee welcome, happy dove! Then westward swift thy journey take, And bear my let-ter to my

cres. *dim.* *f* *con anima.* *rall.*

sweet!..... to my sweet! Fly forth, O gen-tle dove, I cried, And
love!..... to my love! Then westward swift thy journey take, And

a tempo. *f* *segua il canto.* *dim e rall.*

1 2
bear my letter to my sweet! bear my letter to my love!

col canto. *a tempo.* *col canto.* *leggero brillante.* *p*

THY SENTINEL AM I.

WRITTEN BY EDWARD OXENFORD.

COMPOSED BY MICHAEL WATSON.

f declamando. ten.
Thy sen- ti- nel am I! I

Moderato.
f *cres.* *ff* *f* *colla voce.*

ten. *p moderato.*
guard thee night and day; Thy sen- ti- nel am I! . . . I guard thee night and day; Thy sen - ti- nel am

cres.
I! I guard thee night and day; Nor friend nor foe may come or go, Whilst I command the way! Nor

cres. *dim.*
friend nor foe may come or go, Whilst I command the way! I love the watch I keep! 'Tis all in life to

affrettando. *f poco rit.* *energico.* *con passione.*
cres. *cen* *do.* me; The wind and rain both rage in vain, My thoughts are all of thee. The wind and rain both

rit. *p* *a tempo.* *con espress.*
rit. *p a tempo.* *colla voce.*

THY SENTINEL AM I. CONTINUED.

69

rall. *rall.* *a tempo.* *p con tenerezza.*

rage in vain, My thoughts are all of thee! Thy sen - ti - nel am I! And sweet the watch I

rall. *rall.* *f a tempo.* *p* *p*

f declamando

keep, And sweet the watch I keep; Nor friend nor foe may come or go,

p dolce e senza rigore. *pp* *sensibile.*

So sleep, so sleep, my la - dy, sleep! sleep, my la - dy, sleep! Sleep, my la - dy, sleep, my la - dy,

p *pp* *pp* *p*

molto rall. *a tempo.* *rit.* *p a tempo.*

sleep, ... my la - dy, sleep! There is a watch-word

molto rall. *colla voce.* *ad lib.*

sweet, Thou giv - est from a - bove, 'Tis ere the same, sly Cupid's name, E'en sim - ple, sim - ple "love!" Thy

p colla voce.

THY SENTINEL AM I. CONCLUDED.

energico. *f* *dim.* *rall.*

sen - ti - nel am I, ... I guard thee night and day ; Look down and throw a smile be-low, Nor say me, dear-est,

f *ff* *f* *ff* *f* *dim.* *rall.*

f *a tempo.* *p con tenerezza.* *p*

nay. Thy sen - ti - nel am I ! And sweet the watch I keep, And sweet the watch I keep ;

f a tempo. *p* *p* *p*

f declamando *p dolce e senza rigore.*

Nor friend nor foe may come or go, So sleep, so sleep, my la - dy,

sf *sf cres.* *p*

pp *sensibile.* *molto rall.*

sleep ! sleep, my la - dy, sleep ! Sleep, my la - dy, sleep, my la - dy, sleep, ... my la - dy,

pp *pp* *p* *molto rall.* *colla voce.*

cres. ad lib.

sleep. Thy sen - ti - nel am I, Thy sen - ti - nel am I.

pp *cres.* *f* *ff a tempo.* *fz* *fz* *fz* *f*



MADAME ALBANI.

I SING BECAUSE I LOVE TO SING.

WORDS FROM "THE AFTERGLOW."

DUET.

MUSIC BY CIRO PINSUTI.

con grazia.

1. I

2. I.

Allegretto Brios.

f *leggiere.*

REFRAIN.

rit. *f* *p*

sing be - cause I love to sing, Be-cause in - stinct-ive fan - cies move, Be-cause it hurts no earth-ly thing, Be -

sing be - cause I love to sing, Be-cause in - stinct-ive fan - cies move, Be-cause it hurts no earth - ly thing, Be -

rit. *f* *p*

a tempo.

cause it pleases some I love.

cause it pleases some I love.

p a tempo. *f* *dim.* *p*

un poco rall.

cres. *f*

cause it cheats night's weary hours, Be-cause it cheers the brightest day, Because, like pray'r and light and flow'rs, It helps me on my weary way! I

cres. *f* *un poco rall. col canto.* *D.S. Refrain.*

I SING BECAUSE I LOVE TO SING. CONTINUED.

2. *p poco meno mosso.* *cres.* *f*

Be-cause a-bove the chang-ing skies, The Spi-rit saith good an-gels sing, Be-cause wher-ev - er sun -shine lies, The

p poco meno mosso. *legato e p* *cres.* *f*

woods and waves with mu - sic ring, *pp* *piu mosso.* *cres.* *f*

All hap -py things that go, or come, Give

Be - cause a - mid earth's Ba - bel voice, Give

dim. *pp* *cres.* *f*

to their grate-ful hearts a voice; Then why should I a - lone be dumb? Then why should I a - lone be dumb? I

to their grate-ful hearts a voice; Then why should I a - lone be dumb? Then why should I a - lone be dumb? I

rall. *rit.* *f* *lento.*

rit. f *pesante lentamente.*

primo tempo. *cres. e rall.* *f* *p*

sing be - cause I love to sing, Be-cause in - stinctive fan - cies move, Be-cause it hurts no earth - ly thing, Be -

sing be - cause I love to sing, Be-cause in - stinctive fan - cies move, Be-cause it hurts no earth - ly thing, Be -

cres. e rall. *f* *p*

I SING BECAUSE I LOVE TO SING. CONCLUDED.

73

dim. *f*

cause I love to sing, I sing, I sing be - cause I love to sing, be -

cause I love to sing, I sing, I sing be - cause I love to sing, be -

dim. *f* *f*

rall. *riten.*

cause I love to sing, be - cause I love to sing!

cause I love to sing, be - cause I love to sing!

rall. *ritenuto col canto.* *a tempo.*

This musical score is for a song in G major, 4/4 time. It features a vocal melody and a piano accompaniment. The score is divided into two systems. The first system contains the first two lines of the song, with lyrics 'cause I love to sing, I sing, I sing be - cause I love to sing, be -'. The second system contains the next two lines, with lyrics 'cause I love to sing, be - cause I love to sing!'. The piano accompaniment includes various musical markings such as *dim.*, *f*, *rall.*, and *riten.*. The score concludes with a final chord.

WHEN SPARROWS BUILD.

WORDS BY JEAN INGELOW.

MUSIC BY V. GABRIEL.

p

When sparrows build, and the leaves break forth, My

old sorrow wakes and cries, . . . For I know there is dawn in the far, far north, And a scar-let sun doth rise. . . Like a

scarlet fleece the snow field spreads, And the i - cy founts run free, . . And the bergs begin to bow their heads, And

This musical score is for a song in G major, 12/8 time. It features a vocal melody and a piano accompaniment. The score is divided into two systems. The first system contains the first line of the song, with lyrics 'When sparrows build, and the leaves break forth, My'. The second system contains the next two lines, with lyrics 'old sorrow wakes and cries, . . . For I know there is dawn in the far, far north, And a scar-let sun doth rise. . . Like a' and 'scarlet fleece the snow field spreads, And the i - cy founts run free, . . And the bergs begin to bow their heads, And'. The piano accompaniment includes various musical markings such as *p*. The score concludes with a final chord.

WHEN SPARROWS BUILD. CONTINUED.

con tenerezza. *cres.* *f*

plunge and sail in the sea, . . . O, my lost love, and my own, own love, And my love that lov'd me so! Is there

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note, followed by quarter notes, and then a half note. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *con tenerezza.*, *cres.*, and *f*.

dim.

nev - er a chink in the world a - bove, Where they list'n for words from below? Nay, I spoke once, and I griev'd thee sore; I re -

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment features chords and moving lines. A dynamic marking of *dim.* is present.

f *cres.* *dim.*

member all that I said; And now thou wilt hear me no more, no more, 'Till the sea gives up her dead. . .

The third system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment features chords and moving lines. Dynamic markings include *f*, *cres.*, and *dim.*.

p

Thou didst set thy foot on the ship and sail To the

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment features chords and moving lines. A dynamic marking of *p* is present.

rit.

ice fields and the snow; . . . Thou wert sad, for thy love did nought avail, And the end I could not know. . .

The fifth system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment features chords and moving lines. A dynamic marking of *rit.* is present.

WHEN SPARROWS BUILD. CONCLUDED.

75

mf

How could I tell I should love thee to-day, Whom that day I held not dear? . How could I know I should

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

love thee away When I did not love thee anear? We shall walk no more thro' the sodden plain With the faded bents o'er

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a more active texture with sixteenth-note patterns in the left hand.

spread, We shall stand no more by the seething main While the dark wrack drives o'er head, We shall part no more in the

cres.

The third system of the musical score. The vocal line continues. The piano accompaniment has a steady, rhythmic accompaniment. A crescendo marking is placed above the piano part.

wind and the rain, Where thy last fare-well was said; But per-haps I shall meet thee and know thee a-gain, When the

cres. ff

The fourth system of the musical score. The vocal line continues. The piano accompaniment becomes more intense, with a fortissimo (ff) marking and a crescendo leading into this system.

sea gives up her dead, . When the sea gives up her dead, . . . her dead, . . . her dead. . . .

dim.

The fifth and final system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a dense, textured accompaniment that tapers off towards the end, marked with a diminuendo (dim.).

SLEEP WELL, SWEET ANGEL.

FRANZ ABT. Op. 213.

*Moderato.**p* *8:*

1. The bells are hush'd, the world is still, The sound of toil is heard no
 didst thou think of me to-day? The tho't of thee my heart could

more, fill; The bird has ceas'd his tune-ful song, And heav'n with stars is span-gled
 And now, to breathe a fond good-night, Be-side thy door I lin-ger

cres. molto espress.

o'er. Sleep well, sleep well, ... And let thy love-ly eye-lids close; Sleep
 still. Sleep well, sleep well, ... And let thy love-ly eye-lids close; Sleep

well, sleep well; dear an-gel, sweet be thy re-pose.

1

2

Oh!

There comes

to thee from

SLEEP WELL, SWEET ANGEL. CONCLUDED.

77

heav'n - ly realms, A ho - ly mes-sen-ger to - night ; He brings you bright and

peace - ful dreams, 'Till you a - wake in morn-ing's light, Sleep well, sleep . .

well, and let thy love-ly eye - lids close, Sleep . . well, sleep . . .

well, dear an - gel, sweet be thy re - pose, Sleep,

well, dear an - gel, sweet be thy re - pose.

ALAS THOSE CHIMES SO SWEETLY STEALING.

FROM MARITANA.

- BY W. V. WALLACE.

Andante.
pp
Basso ben leg. 8ves

A-las ! those chimes so sweet-ly steal - ing Gen-ly dul - cet,

gent - ly dul-cet to the ear, Sound like pity's voice re-veal - ing To the dying, death is

near. Still he slumbers; how se- rene - ly ! Not a sigh disturbs his rest ;

Oh, that angels now might waft him, To the mansions of the blest ! Oh, that angels now might

8ves

waft him, To the man-sions of the blest.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics 'waft him, To the man-sions of the blest.' The piano accompaniment features a series of chords in the right hand and a more active melody in the left hand. Dynamics include *pp* (pianissimo) and *rit.* (ritardando). The piece concludes with a final chord.

ANNIE LAURIE.

FINLAY DUNN.

Moderato.

The musical score is in 2/4 time and G major. It begins with a piano introduction. The vocal line includes three verses of lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active melody in the left hand. Dynamics include *p* (piano) and *colla voce* (in time with the voice). The piece concludes with a final chord.

1. Max-well-ton braes are bon-nie, Where ear-ly fa's the dew; And it's there that An-nie Lau-rie, Gie'd
 2. Her brow is like the snaw-drift, Her throat is like the swan; Her face it is the fair-est That
 3. Like dew on the gow-an ly-ing, Is the fa' o' her fai-ry feet; And like winds in sum-mer sigh-ing: Her

me her prom-ise true, Gie'd me her prom-ise true, Which ne'er for-got will be; And for bon-nie An-nie
 e'er the sun shone on, That e'er the sun shone on; And dark blue is her e'e; And for bon-nie An-nie
 voice is low and sweet, Her voice is low and sweet; And she is a' the world to me; And for bon-nie An-nie

Lau-rie I'd lay me doune and dee.

THE GYPSY COUNTESS.

DUET.

WORDS BY MRS. CRAWFORD.

MUSIC BY STEPHEN GLOVER.

Allegro moderato.

Piano introduction in D major, 3/4 time. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*, *sf*, and *cres.*

GYPSY.

Oh! how can a poor Gyp - sy maid - en like

Musical score for the Gypsy's first line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *p*, *cres.*, *ff*, and *p*.

me, Ev - er hope the proud bride of a no - ble to be? To some bright jew-ell'd beauty thy vows will be

Musical score for the Gypsy's second line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a steady accompaniment with many beamed eighth notes.

EARL.

paid, And thou wilt for-get her, the poor Gyp - sy maid, And thou wilt forget her, the poor Gyp-sy maid. A -

Musical score for the Earl's first line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *f*.

Con anima.

dim.

way with that thought! I am free, I am free To de-vote all the love of my spi - rit to thee; Young rose of the

Musical score for the Earl's second line. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *dim.*

cres.

wil - der-ness, blushing and sweet! All my heart, all my for-tune I lay at thy feet, All my heart, all my

cres.

for-tune I lay at thy feet. By yon bright moon a-bove! That can change like man's love! By the sun's constant

Gypsy. *Earl.*

p

Gypsy. *dim.* *Both. A tempo.*

ray! That night's tears chase a-way! Oh! never by thee wilt my trust be betray'd, Thou wilt love me for - ev - er, thine

Oh! never by me shall thy trust be betray'd, I will love thee for - ev - er, mine

A tempo.

dim. *p*

own Gyp-sy maid, Thou wilt love me for - ev - er, thine own Gyp-sy maid.

own Gyp-sy maid, I will love thee for - ev - er, my own Gyp-sy maid.

sf

Gypsy

Go, flat - ter - er, go! I'll not trust to thy

p *cres.* *ff* *p*

THE GYPSY COUNTESS. CONCLUDED.

art; Go! leave me, and tri - fle no more with my heart! Go! leave me to die in my own na - tive

shade, And betray not the heart of the poor Gyp - sy maid, And betray not the heart of the poor Gyp - sy maid. I have

EARL.

Con anima.

lands and proud dwellings, and all shall be thine, A cor - o - net, Zil - lah! that brow shall entwine! Thou shalt never have

rea - son my faith to up - braid, For a count - ess I'll make thee, my own gyp - sy maid, For a count - ess I'll

make thee, my own Gypsy maid. Then fly with me now. Shall I trust to thy vows? Oh yes! come away! Wilt thou never betray?

GYPSEY. *dim.* EARL. GYPSEY. *D.S. Duett.*



ALWINA VALLERIA.

ALICE, WHERE ART THOU?

83

ROMANCE.

MUSIC BY J. ASCHER.

Andante con espressione.



1. The birds sleeping gent - ly, Sweet Ly-ra gleameth bright, Her rays tinge the for-est, And all seems glad to -
2. The sil - ver rain fall - ing Just as it fall - eth now; And all things sleep gently! Ah! Al - ice, where art

night. The wind sigh - ing by me, Cool - ing my fever'd brow; The stream flows as ev - er, Yet, Al - ice, where art
thou? I've sought thee by lake-let, I've sought thee on the hill, And in the pleasant wildwood, When winds blew cold and

thou? One year back this e - ven, And thou wert by my side, And thou wert by my
chill; I've sought thee in - for - est; I'm look - ing heav'nward now, I'm look - ing heav'nward

side, Vow - - ing to love me; One year past this e - ven, And
now; Oh! there 'mid the star-shine, — I've sought thee in for - est, I'm

ALICE, WHERE ART THOU? CONCLUDED.

thou wert by my side,
look - ing heav'nward now;

Vow - ing to love me, Al - ice, what - e'er might be-tide.
Oh! there a - mid the star-shine, Alice, I know, art thou.

AVE MARIA.

SCHUBERT.

*Adagio.**pp*
col Pedale.

1. A - - - ve Ma - ri - - - a! Ho - - - ly
2. A - - - ve Ma - ri - - - a! Moth - - - ther
3. A - - - ve Ma - ri - - - a! Hear - - - our

Maid! Oh, deign to hear a mai-den's vow, ... To thee we humbly look for
dear! The heath on which we now lie sleep - ing, A down bed seems if thou art
pray'r! If still by thy pro - tec - tion blest, ... No spir - its of the earth or

AVE MARIA. CONCLUDED.

85



aid, To thee, to thee in sup - pli - ca - - - tion bow. The
 near, To guard us in thy ho - ly keep - - - ing. When
 air, Shall dare, shall dare to break our peace - - - ful rest. Thy



heart with sin and sor - row la - den, Be - neath thy care shall find re - pose ; Then
 thy soft smile ere - a - tion cheer - eth, To rest is lull'd the storm-y gale ; The
 child with care and sor - row la - den, In low - ly sup - pli - ca - tion bows ; Be



hear, oh, hear a low - ly mai - den, And soothe the an - guish of her woes !
 moon more sil - v'ry white ap - pear - eth ; The dew shines bright - er o'er the vale !
 near, we pray thee, Ho - ly Mai - den, O Vir - gin Moth - er, hear our vows !



A - - - ve Ma - ri - - - a !
 A - - - ve Ma - ri - - - a !
 A - - - ve Ma - ri - - - a !



THE MERRY BIRDS.

MUSIC BY FRED. GUMBERT.

Allegretto.

1. The merry birds are singing gay, In mead and grove their cheery
2. Down in a vale where sparkling springs Fill the cool air with murmur-

lay ; Two wings have they with which to fly, O'erland and sea and mountains high ; And voices sweet to sing with
ings, Where flowers sweet and beautiful grow, And gently to the zephyrs bow, There is my own love's cottage

tr *tr* *leggermente.* *cres.*

Andante con molto espressione.

might Their joy-ful praise from heart's de-light. Oh say, ye lit-tle mer-ry birds, Oh
dear, There springtime laughs thro' all the year.

say, . . ye lit-tle mer-ry birds, Will none, will none . . of

ye a mes-sage bear . . for me?

tr *3*

THE MERRY BIRDS. CONTINUED.

87

agitato.

Ah! could I fly in- stead of you, I'd tell her how my

love is true, My pain to her I would com-plain, That far from her I must re - main! Up-on her breast I then would

Andante con molto espressione.

rest, With kiss for kiss be sweet - ly blest. Oh say, ye lit - tle mer - ry birds, Oh

L.H.

R.H.

legato.

Ped. * Ped.

say, ye lit - tle mer - ry birds, Will none, will none . . of

Ped. * Ped.

ye . . . a mes - sage bear . . for me?

tr

THE MERRY BIRDS. CONCLUDED.

O say, ye lit - tle mer-ry birds, will none, will none its bear - er be !

tr.....

f *ff*

WHAT ARE THE WILD WAVES SAYING?

DUET.

MUSIC BY STEPHEN GLOVER.

Andante con espress.

p

PAUL.

1. What are the wild waves say-ing, Sis - ter, the whole day
2. Yes, but the waves seem ev-er Sing - ing the same sad

a tempo.

cres. dim. rit. p

long, That ev - er amid our play-ing, I hear but their low, lone song?
thing, And vain is my weak en - dea - vor To guess what the sur - ges sing.

Agitato cres. *dolce.*

Not by the seaside on - ly, — There it sounds wild and free ; But at night when 'tis dark and lone - ly, In
What is that voice repeating, Ev - er by night and day? Is it a friend - ly greet-ing, Or a

cres. cres. dim. p

dreams it is still with me, . But at night when 'tis dark and lone - ly, In dreams it is still with me. . .
warn-ing that calls a - way? Is it a friend-ly greet-ing, Or a warning that calls away? . .

FLORENCE.
Piu animato.

Brother! I hear no sing-ing! 'Tis but the roll - ing wave, Ev - er its lone course
Brother! the in - land mountain, Hath it not voice and sound? Speaks not the drip-ping

Agitato.
wing - ing O - ver some o - cean cave! . . 'Tis but the noise of wa - ter
foun - tain As it be - dews the ground? . . E'en by the house-hold in - gle,

Dash-ing a-gainst the shore, And the wind from some bleaker quar - ter, Mingling with its
Curtain'd, and closed, and warm, Do not our voi - ces min - gle With those of the dis - tant

roar, And the wind from some bleak-er quar - ter Ming - ling, ming - ling with its roar.
storm? Do not our voi - ces min - gle With those of the dis - tant storm?

WHAT ARE THE WILD WAVES SAYING? CONCLUDED.

Lento. *rall.* *a tempo.*

No! no, no, no! No, no, no! it is something great-er, That speaks to the heart a -
 Yes! yes, yes! Yes, yes! but there's something great-er, That speaks to the heart a -

Lento. *rall. p* *a tempo.*

lone, The voice of the great Cre-a - tor Dwells in that might-y

tone! The voice of the great Cre - a - tor Dwells in that might-y

tone!

cres. *f* *p* *rall.* *sf*

SAILING.

GODFREY MARKS,

Con spirito.

1. Y'heave ho! my lads, the wind blows
 2. The sai - lor's life is bold and
 3. The tide is flow - ing with the

f *mf*

SAILING. CONCLUDED.

91

cres.

free; A plea-sant gale is on our lee,. . And soon a - cross the o - cean clear Our gal - lant barque shall brave-ly
 free; His home is on . . the rol - ling sea, . And nev - er heart more true or brave Than he who launch-es on the
 gale; Y'heav'e ho! my lads, set ev' - ry sail. The har - bor bar we soon shall clear, Farewell once more to home so

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The melody is marked with a crescendo (cres.) and includes lyrics about a pleasant gale and a brave voyage. The piano accompaniment consists of chords and moving lines in both hands.

steer; But ere we part from Eng-land's shores to-night A song we'll sing for home and beau-ty bright.
 wave. A - far he speeds in dis - tant climes to roam; With jo - cund song he rides the sparkling foam.
 dear; For when the temp - est ra - ges loud and long That home shall be our guid - ing star a - mong.

p legato.

The second system continues the vocal melody and piano accompaniment. The lyrics describe parting from England's shores and singing for home. The piano part is marked 'p legato' and features flowing chordal textures.

ad lib.

Then here's to the sail - or and here's to the hearts so true Who will think of him up-on the wa-ters blue. Sail - ing,

p *colla voce.* *p*

The third system begins with an 'ad lib.' marking. The lyrics continue with a toast to sailors and true hearts. The piano accompaniment includes a piano (p) section and a 'colla voce' section where the piano part follows the vocal line.

sail - ing o - ver the bounding main; For ma - ny a storm - y wind shall blow ere Jaek comes home a - gain. Sail - ing,

f

The fourth system continues the melody and accompaniment. The lyrics mention a stormy wind and Jaek's return. The piano part features a forte (f) section.

ad lib. 1. 2. 3.

sail - ing o - ver the bounding main; For many a storm-y wind shall blow ere Jaek comes home again. gain.

colla voce.

The fifth system concludes the piece with a repeat of the previous phrase, marked 'ad lib.' with first, second, and third endings. It includes a 'colla voce' section and ends with a final chord.

A BASKET OF LOVES.

WORDS BY J. JEMMETT BROWNE.

MUSIC BY THEO. MARZIALS.

1. Come and buy, come and buy, come and
2. Come and buy, come and buy, come and
3. Come and buy, come and buy, come and

buy! I've a bas - ket of loves to dis - pose of; They are sad lit - tle mis - chiev - ous
 buy! Come, las - ses and lads, in your sor - row That love your hearts nev - er
 buy! So your com - ing at last; well, I've plen - ty; E - nough for you all, man or

things; They are full of more tricks than one knows of, That is, if you don't clip their wings. I can
 thrill'd, Buy my loves; and to - day and to - mor - row, And for - ev - er the void will be fill'd. Here's a
 maid; But I can't at one mo - ment serve twen - ty. So come, las - sie, and don't be a - fraid; You must

suit you all, — tae - i - turn, wit - ty, Mer - ry, pen - sive, so - ber, or smart. On my poor lit - tle pris'ner's take
 boy - love, full as a eartridg Of eom - bus - ti - ble pas - sion and fire; Here's a girl - love, with wings like a
 keep your love warm with de - vo - tion; They are such lit - tle del - i - cate things, If you treat them un - kind - ly you'll

pi - ty; All they want is a home in a heart, All they want is a home in a heart. So
 partridge, Oh! a brown lit - tle cher - ub; who'll buy her? Such a sweet lit - tle cher - ub; who'll buy her? So
 lose them, Oh! re - mem - ber the darlings have wings, Oh! re - mem - ber the dar - lings have wings. So

colla voce.



JULIA RIVÉ KING.

buy, come and buy, come and buy, For "loves to sell" is my cry. I've a bas-ket of loves to dis-pose of, So

f *f* *f*

1st and 2nd verses. *Last verse.*

come, come and buy! buy, come buy, come, come and buy!

f *ff colla voce.* *ff*

THE NIGHTINGALE'S TRILL.

WILHELM GANZ.

Allegro moderato.

p *cres.* *mf*

1. Nightingale! nightingale! trill thou thy lay, ... Sha-dows are steal - ing o'er the bright
2. Nightingale! nightingale! lov'st thou eve's star? Shin - ing so bright - ly in re - gions so

p

day,
far? Nightingale! nightingale! why is thy voice Ne'er in the sun-shine heard to re-joice:
Nightingale! nightingale! for its pure ray, Pour forth thy prais-es till dawn of day,

THE NIGHTINGALE'S TRILL. CONCLUDED.

cres. *rall.* *a tempo.*

Ne'er in the sun - shine heard to re - joice? . . . But be it by day or at eve as you will,
 Pour forth thy prai - ses till dawn of day. . . .

cres. *rall.* *a tempo.*

Song bird of night, I would hear thy sweet trill. Song bird of night, I would

p *f* *I* *tr.....*

hear thy sweet trill, I would hear thy sweet trill, thy sweet, sweet trill, I would hear thy sweet trill, thy sweet, sweet trill.

trill, thy sweet trill, ...

tr..... *f*

thy sweet trill,

tr.....

. . . thy sweet trill, ... thy sweet, sweet trill.

THE WOOD NYMPH'S CALL.

WORDS BY "ZEILA."

MUSIC BY LANGTON WILLIAMS.

Ad libitum. 8va.....

tr *mf* *pp* *cres.* *ff* *ff* *ff*

Allegro con brio.

con anima.

"Come!"

pp *f* *dim.* *ritard.* *p* *mf*

come! come to the greenwood," List! 'tis the woodnymph's call; "Come! come! morning is glow - ing; See! the

pp *f*

schertz.

dazzling sunbeams fall." "Gai-ly singing, upward winging, Song birds soar thro' the air; Mu-sic

colla voce. *>sf*

cres. *:S: Refrain.* *pp*

swelling, Praises tell-ing, All, all is fair. Ah "Come! come! come to the greenwood," List! 'tis the wood nymph's

pp

THE WOOD NYMPH'S CALL. CONTINUED.

call "Come! come! morning is glow-ing, See! the daz-zling sunbeams fall," Ah! Ah!

Hark! 'tis the woodnymph's call, List! when, 'neath shades of evening, Slow - ly

fades the day, List! list! voices seem with us, Hov' - ring o'er our way; List! in the

evening, As fades slow-ly the day, List! list! voices seem with us, hov'-ring o'er our way;

Soft - ly steal - ing, Round us peal - ing, Joy re - veal - ing, 'Tis the wood nymph's lay.

ff *riten.* *colla voce.* *dim.* *ritard.* *a tempo.* *p* *ritard.* *a tempo.* *cres.* *f* *ritard.* *cres.* *f* *colla voce.* *ritard.* *Lusingando.* *riten.* *cres.* *sf*

f *p* *pp* *echo.* *f* *f* *pp* *echo.* *p*

I

THE WOOD NYMPH'S CALL. CONCLUDED.

97

Soft - - - ly stealing, Round . . . us peal-ing, Joy . . .

f *pp* *velutato.*

re - vealing, Hark! 'Tis the wood-nymph's lay. *leggero.* List! in the evening, As fades slowly the day.

sf *f con brio.* *pp* *con fuoco.* *ritard. a tempo.* *cres.*

List! list! voices seem with us. Hov'ring o'er our way.

ritard. *Sva.* *Brillante.* *cres.* *f colla voce.* *ff con tutta la forza.* *cres.*

D.S. Refrain. 2. *Piu animato.* *f* *pp echo.* *f* *pp echo.*

Ah . . . Fall." Ah! . Ah! Ah! . Ah!

D.S. Refrain. *con fuoco.* *ritard.* *Piu animato.*

string. *riten.* *a piacere.*

Hark 'tis the woodnymph's call, Hark! 'tis the wood - nymph's call.

cres. *riten.* *colla voce.* *ff* *accel.* *fff*

AH! I HAVE SIGH'D TO REST ME.

ENGLISH WORDS BY C. JEFFERYS.

COMPOSED BY G. VERDI.

Andante sostenuto. (♩ = 54.)

dolce e legato.
mf

dolce.

1. Ah! . . . I have sigh'd to rest . . . me Deep in the qui-et grave,— sigh'd to
2. Out . . . of the love I bear . . . thee, Yield I my life for thee; Wilt thou not

rest me. But all in vain I crave. O fare - thee-well, my Le-o - no - ra, fare-thee-well!
think, Wilt thou not think of me? O think of

Ah! I have sigh'd for rest, Yet all in vain do I crave, O fare - thee-well, my Le-o - no - ra, fare-thee-well!

col canto. *a tempo.*

2
me, my Le - o - no - ra, fare - thee-well! Out of the love I bear thee,

col canto.

AH! I HAVE SIGHED TO REST ME. CONCLUDED.

99

Yield I my life for thee. Ah! think of me, . . ah! think of me, my Le - o - no - ra, fare - thee -

- well! Tho' I no more be - hold thee, Yet is thy name a spell, Yet is thy

name, yet is thy name a spell, Cheering my last lone hour, Le - o - no - ra, fare - well! . .

cres - cen - do.

pp cres - cen - do. ff

AH! SO PURE.

FROM "MARTHA."

BY FLOTOW.

Moderato. dolce ed espress.

Ah! so pure, Ah! so bright, Burst her beau - ty

on my sight; Oh! so mild, so di - vine, She be-guil'd this heart of mine: . . Reft of aim, E'er she came, Dark the

p

p

AH! SO PURE. CONCLUDED.

fu-ture seem'd to loom, Till her clear bril-liant sphere New with light dispelled the gloom. Woe! she fled, Quick-ly sped All my

The first system of the musical score. The vocal line (treble clef) begins with a melody in D major. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

joy in fleet-ing gleams; As I wake, Hopes for-sake, Rob-bing me of god-like dreams, of god-like dreams.

The second system of the musical score. The vocal line continues the melody. The piano accompaniment maintains its rhythmic texture, with some harmonic changes in the right hand.

Ah! so pure, Ah! so bright burst her beau-ty on my sight, Oh! so mild, So di-vine, . . . She be-

The third system of the musical score. The vocal line has a melisma on 'She be-'. The piano accompaniment features a *pp* (pianissimo) dynamic marking and a more sustained texture.

ad lib. *piu animo.*
guil'd this heart of mine. Mar-tha, Mar-tha! Thou has ta-ken ev'-ry bliss a-way with thee! Canst thou leave me,

colla voce.

The fourth system of the musical score. The vocal line includes the instruction *ad lib.* and *piu animo.*. The piano accompaniment features a *colla voce.* instruction and a more active texture.

affret.
Thus for-sa-ken! Come and share thy boon with me, Come, share thy boon with me, Yea with me.

a tempo.
cres. *colla voce.* *f* *ff piu.* *p*

The fifth system of the musical score. The vocal line includes the instruction *affret.*. The piano accompaniment features a *a tempo.* instruction and a more active texture, ending with a *ff piu.* and *p* dynamic marking.

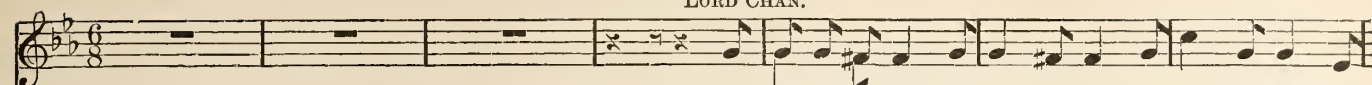
THE LORD CHANCELLOR'S SONG.

101

(IOLANTHE.)

A. SULLIVAN.

LORD CHAN.



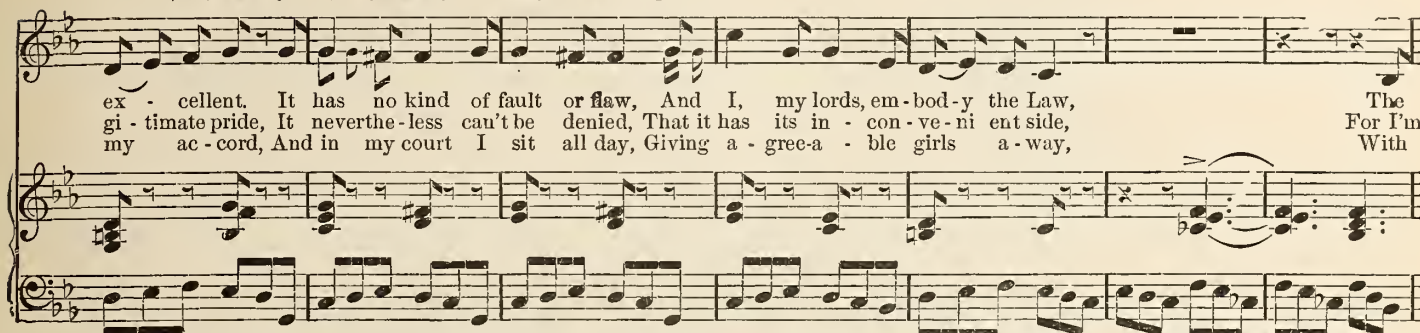
1. The Law is the true embod - i - ment Of ev - 'ry thing that's
2. But though the com - pliment im - plied Inflates me with le
3. And ev - 'ry one who'd marry a Ward Must come to me for

Allegro vivace.

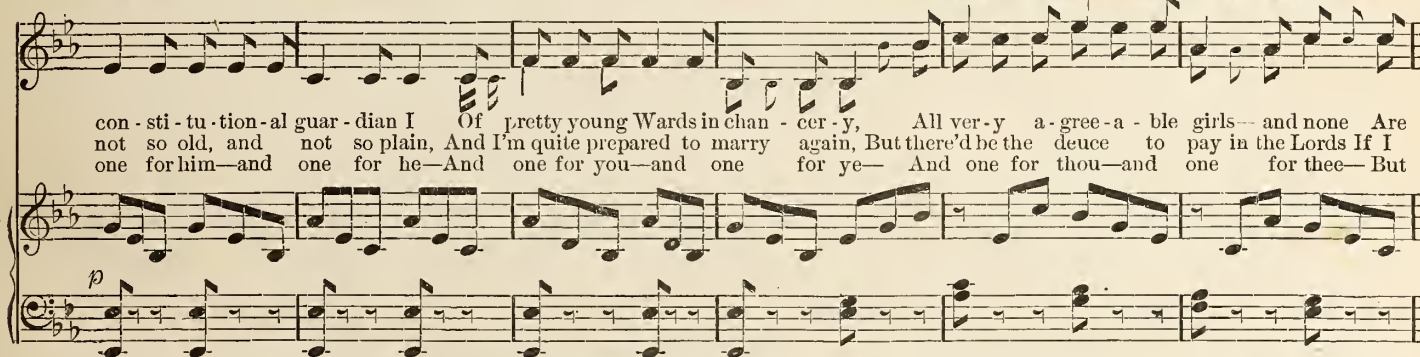


ex - cellent. It has no kind of fault or flaw, And I, my lords, em - bod - y the Law,
gi - timate pride, It neverthe - less can't be denied, That it has its in - con - ve - ni - ent side,
my ac - cord, And in my court I sit all day, Giving a - gree - a - ble girls a - way,

The
For I'm
With



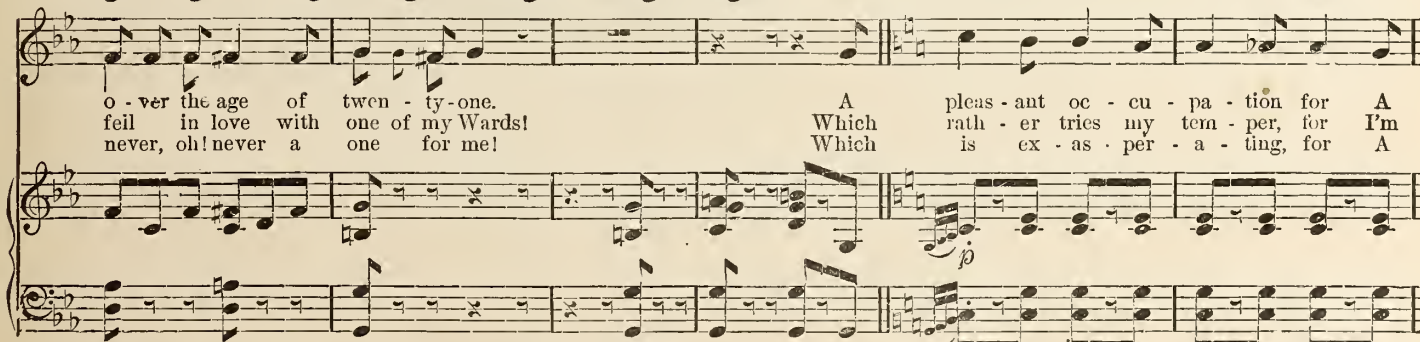
con - sti - tu - tion - al guar - dian I Of pretty young Wards in chan - cer - y, All ver - y a - gree - a - ble girls - and none Are
not so old, and not so plain, And I'm quite prepared to marry again, But there'd be the deuce to pay in the Lords If I
one for him - and one for he - And one for you - and one for ye - And one for thou - and one for thee - But



o - ver the age of twen - ty - one.
fell in love with one of my Wards!
never, oh! never a one for me!

A
Which
Which

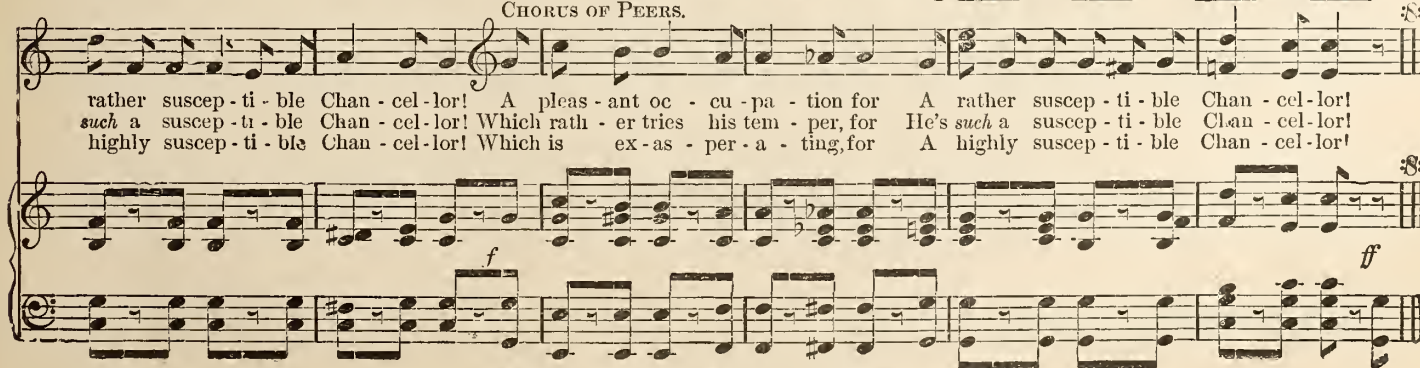
pleas - ant oc - cu - pa - tion for A
rath - er tries my tem - per, for I'm
is ex - as - per - a - ting, for A



CHORUS OF PEERS.

rather suscep - ti - ble Chan - cel - lor! A pleas - ant oc - cu - pa - tion for
such a suscep - ti - ble Chan - cel - lor! Which rath - er tries his tem - per, for
highly suscep - ti - ble Chan - cel - lor! Which is ex - as - per - a - ting, for

A rather suscep - ti - ble Chan - cel - lor!
He's such a suscep - ti - ble Chan - cel - lor!
A highly suscep - ti - ble Chan - cel - lor!



ONCE ON A TIME.

(PRINCE METHUSALEM.)

ENGLISH WORDS BY GEO. M. VICKERS.

STRAUSS.

Allegretto.

1. It happened once a learn-ed man, A missive did in-dite, But
 2. pair re-sid-ing near this place, A host of children had, But
 3. dude is walking on the street, His pants are awful tight, He

somehow none could ev-er read, What this young gent did write;
 as they all were mere-ly girls, Their dad and marm felt bad;
 wears a coat with scal-skin cuffs, His pock-et book is light;
 The rea-son all had guessed in vain. And yet he wrote quite
 At length appeared a strapping boy, Which filled their hearts with
 He smiles at all and makes a bow, The dude is smiling

plain.
 joy.
 now.
 At last it was de-lect-ed, To each one's great sur
 What they so long de-sir-ed, The in-fant boy sup-
 This dude he has blonde whiskers, Which he quite oft-en

SOPRANO. *p*
 ALTO.
 1. The reason all had guessed in vain, And yet he wrote quite plain.
 2. At length appeared a strapping boy, Which filled their hearts with joy.
 3. He smiles at all and makes a bow, The dude is smiling now.

TENOR. *p*
 BASS.



ITALO CAMPANINI.

prise, The man had quite o - mit - ted To plainly dot his I's! At last it was de - tect-ed To each one's great sur
plies; They feel that they've secured it, The dot to mark their I's! What they'd so long de - sired, The in - fant boy sup -
dyes; He has not brains sufficient To dot a doz - en I's! This dude he has blonde whiskers, Which he quite often

p

At last it was de - tect-ed, To each one's great sur
What they'd so long de - sired, The in - fant boy sup -
This dude he has blonde whiskers, Which he quite often

p

poco rit. *a tempo.*

prise, The man had quite o - mit - ted To plainly dot his I's!
plies; They feel that they've secured it, The dot to mark their I's!
dyes; He has not brains sufficient To dot a doz - en I's!

poco rit. *a tempo.*

prise, To plainly dot his I's!
plies, The dot to mark their I's!
dyes, To dot a doz - en I's!

poco rit. *a tempo.*

p *sf* *pp*

1 *Last.*

A

sf *pp* *p* *f* *f*

COOPER'S SONG.

(BOCCACCIO.)

ENGLISH WORDS BY CRAMER.

FRANZ VON SUPPE.

Allegro deciso.

1. When e'er my wife be-gins to scold and me up-braid, There's noth-ing like my singing, To
 2. A-gain I tri-umph, for she's fled in rage and fear; The foe has now re-treated, And

stop her constant dinging; My jol-ly tra-la-ra-la..... Will stop her soon, tra-la.
 left the field de-feat-ed; My jol-ly tra-la-ra-la..... Has caused it all, tra-la.

Tra-la-ra la la la la oi-a-he oi-a-ha la la ra la la la la

la tra-la-ra-la tra-la-la-la, la!.....

COOPER'S SONG. CONCLUDED.

105

When she a - gain be - gins, I then use oth - er means, And find it ends her clatter; When
Now with a heart that's light, I work a - way quite bright; But if my wife begins o - ver, I

on my barrels I bat - ter; So I rap and pound with all my might, And soon put her to flight.
rap . and bang still loud - er; And with sound I make the welk - in ring, Un - til I stop her din.

Repeat. ff

Bum - ti, ra - pa - ta, bum - ti ra - pa - ta, bum - ti, bum - ti, bum - ti ra - pa - ta, bum - ti ra - pa - ta,

bum - ti ra - pa - ta, bum - ti, bum - ti bum - ti bum. On - ly a coop - er can ev - er be A

1 2

husband from care so free, free.

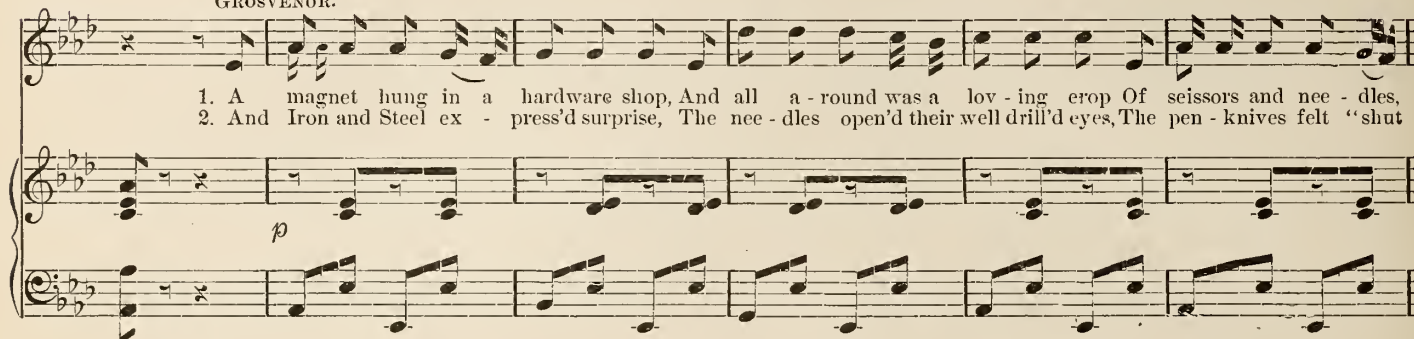
THE MAGNET AND CHURN.

(PATIENCE.)

A. SULLIVAN.

Allegretto.

GROSVENOR.



1. A magnet hung in a hardware shop, And all a-round was a lov-ing erop Of seissors and nee-dles,
 2. And Iron and Steel ex-press'd surprise, The nee-dles open'd their well drill'd eyes, The pen-knives felt "shut



nails and knives, Of-fer-ing love for all their lives,
 up," no doubt, The seissors declar'd them-selves "cut out."

But for
 The



i-ron the mag-net felt no whim,
 kettles they boiled with rage, 'tis said,

Tho' he charmed i-ron, it
 While ev-'ry nail went



charmed not him, From nee-dles and nails and knives he'd turn, For he'd set his love..... on a sil-ver
 off his head, And hith-er and thither be-gan to roam, Till a hammer came up..... and drove them

res- cen- do.

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THE MAGNET AND CHURN. CONCLUDED.

107

CHORUS OF MAIDENS. GROSVENOR.

Churn! home. A Sil - ver Churn! It drove them home? A Sil - ver Churn! It drove them home; His most æsthet - ic, Very magnet - ic Pe - ri - pa - te - tic

Fan - ey took this turn— “If I can whee - dle A knife or a nee - dle, Why not a Sil - ver
 Lover he lived to learn, By no en - deav - our Can mag - net ev - er At - tract a Sil - ver

CHORUS OF MAIDENS.

Churn?” His most æsthet - ic, Ver - y mag - net - ic Fan - ey took this turn— “If
 Churn?” While this mag - net - ic, Pe - ri - pa - te - tic Lov - er he lived to learn, By

I can whee - dle A knife or nee - dle, Why not a Sil - ver Churn?”
 no en - deav - our Can mag - net ev - er At - tract a Sil - ver Churn!

THE KISS ON THE SHOULDER.

ENGLISH WORDS BY CRAMER.

(THE BEGGAR STUDENT.)

C. MILLÖCKER.

Allegro vivace.

f

rall. *a tempo.*

1. Must I always be the gallant, To each handsome, fickle dame, Cringe and sigh like any lover Quite consumed by passion's flame I, a
 2. Should this grand, yet, handsome, damsel Be offended by a kiss When a tribute to her charms it was That prompted me to act: When an

p *sf* *p*

gen-e - ral of Poland, and well-known in Saxo - ny, From Vol - hy - ni - a to Pondolia, Praised and lauded everywhere; On the
 in-sult to my feelings, thus is offered, I'm on fire, And my vengeance quickly follows, vengeance ter - ri - ble and dire. Like a

Pruth and on the Weichsel, On the Elbe vic - torious I, And at Grodno, Bautzen, Wartzzen caused the en - e - my to
 mad-man, in my fu - ry, I then threaten foam and rave, And I swear my wounded nose shall yet full sat - is - fac - tion

THE KISS ON THE SHOULDER. CONTINUED.

109

Moderato Waltz tempo.

fly. Ha!..... Me a gen' - ral ne'er o'er-come, yet, Far and near..... loudly
have. Ha!..... Oh this in - sult, smiling ev er I'm compelled..... to con

praised,..... Will a maid - en dare to thrash me, The thought drives me to des - pair.....
ceal;..... Yet my heart, with fu - ry burn - ing Makes all hor - ri - bly un - real.....

When I think, oh, it makes me trem - ble, Thus so great - ly to be in - sult - ed, My vengeance
Smirks, grin - a - ees, quite pain - ful, I, my Wound - ed feel - ings to hide, must make And pre - tend de -

ter - ri - ble soon shall she feel, For this shame - ful in - sult, What was the cause of it? How did I of - fend
light - ed to be: Tho' what I feel no one can tell; Yet if the truth were but known, But a tri - fle it

Why must I this wrong en - dure? Ah!..... On her shoul - der, I on -
was that caused my sore dis - tress. Ah!..... On her shoul - der, I on -

THE KISS ON THE SHOULDER. CONCLUDED.

ly a Kiss..... did im - print..... On her shoul - - - der, I on - - - ly a
ly a Kiss..... did im - print..... Ou her shoul - - - der, I on - - - ly a

Kiss..... did im - print! Then it was, up - on my nose, From her fan, I felt the blow!
Kiss..... did im - print! Now 'tis knowu to ev - 'ry one, And at me they all poke fun!

fp

Allegretto.

Man - y hard - ships I've en - dured, Man - y hardships I've endured, Yet not

mf

one so great as this; Man - y hard - ships I've en - dured, Yet not one so great, none so great,

none like this.

f *ff*

STUDENTS' DUET.

111

ENGLISH WORDS BY GEO. M. VICKERS. (THE BEGGAR STUDENT.)

C. MILLÖCKER



SYMON. JAN.

The world requites our best of actions with ver - y meagre reeom - pense, And those long used to stern mis -

The vocal parts enter with a melody in G major. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

SYMON. JAN. SYMON.

for - tune At length submit to ev - 'ry ill. My eash I've spent in styl - ish ways, And lots of bills remain unpaid; Mv

The vocal parts continue their dialogue. The piano accompaniment includes a *p* (piano) dynamic marking.

JAN. SYMON. *accelerando.* JAN.

uls - ter hangs up at my unc - le's, The maid I love is mine no more; Save credit - ors, none think of me! The maid I love no more is

The tempo increases with the *accelerando* marking. The piano accompaniment also features an *accelerando* marking.

Allegro moderato. SYMON. SYMON. JAN.

mine..... One thing a - lone is left to me. Spirits light. And if we keep our spirits light, no

Spirits light, And if we keep our spirits light, no

The tempo is marked *Allegro moderato*. The vocal parts conclude with a final phrase. The piano accompaniment provides a rhythmic foundation.

STUDENTS' DUET. CONTINUED.

SYMON.

thing can us dismay..... .spirits light, spirits light, And if I keep my spir - its light, Ne

thing can us dismay. One tbing a-lone is left to me, spirits light, spirits light.

JAN.

SYMON.

thing can me dis - may, All jeers, all snubs and haughty sneers, hy - poc - ris - y, All long-faced cant, all sheriff's writs and debtor's dangerous,

SYMON.

JAN.

dark and drear, All buncombe, loud and fierce-made threats, And if tor - na - does rip and tear.....

All buncombe, loud and fierce-made threats, And if tor - na - does rip and tear.....

p *Tempo 1mo.*

'Mid all this med - ley, My spirits bright beam out in triumph, like the sun - shine

'Mid all this med - ley. My spirits bright beam out in triumph, like the sun - shine

pp *mf*

STUDENTS' DUET. CONCLUDED.

113

burst - ing through the rift - ed cloud, It mat - ters not where ei - ther may be, by day or by night, If each will keep his

spir - its light, what can dis - may?

burst - ing through the rift - ed cloud, It mat - ters not where ei - ther may be, by day or by night, If each will keep his

spir - its light, what can dis - may?

The musical score consists of two systems. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'burst - ing through the rift - ed cloud, It mat - ters not where ei - ther may be, by day or by night, If each will keep his'. The piano accompaniment features a melody in the right hand and chords in the left hand. The second system also has two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'spir - its light, what can dis - may?'. The piano accompaniment continues with a similar texture.

KISMET DUET.

ENGLISH WORDS BY GEO. M. VICKERS.

(FATINITZA.)

SUPPÈ.

Allegro con spirito.

1. Ev - 'ry drunkard at first drinks lightly, But soon drinks hard, but soon
2. Ev - 'ry bride will be - gin quite tranquil, Yet some will not, ah! some

Izzet Pascha.

The musical score for 'KISMET DUET.' is in 6/8 time and D major. It begins with a piano introduction marked 'Allegro con spirito.' and 'f'. The score is for two voices and piano. The lyrics are: '1. Ev - 'ry drunkard at first drinks lightly, But soon drinks hard, but soon' and '2. Ev - 'ry bride will be - gin quite tranquil, Yet some will not, ah! some'. The piano part features a rhythmic accompaniment with chords and single notes. The vocal staves have a melody with some grace notes. The score concludes with a double bar line.

KISMET DUET. CONCLUDED.

JULIAN. drinks hard! Ev-'ry dam-sel is shy and blushing, Yet quite yielding, yet quite yielding! **IZZET.** The drunkard he will will not! Ev-'ry ben-e-dict thinks he's mas-ter, But learns bet-ter, but learns bet-ter! Then soon the bride will

get the jim-jams, Which is his Kismet! The maid so coy at length will kiss you, Which is her Kismet! And pull his whis-kers, Which is her Kismet! The husband he is glad to mind her, Which is his Kismet! And

JULIAN. when the drunkard has got the blues, And she is sighing for one more kiss, He'll cry, She'll cry, Kismet! Kismet! **IZZET.** Drink and love are yet while pulling his hair for fun, And he while trying to dodge and run, She'll cry, He'll cry, Kismet! Kismet! **JULIAN.** Drink and love are **both together.)**

both our lot, But quite fickle and false are they; Mer-ry let us be to-day, While we say right away, Kismet! Kis-

met come fill us with glee, Kismet, Kismet, give bright smiles to thee, Kismet!

res. f ff



W. MASON.

I KNOW THAT MY REDEEMER LIVETH.

(THE MESSIAH.)

HANDEL.

Larghetto.

I know that my Re - deem - er liveth, And that he shall

stand at the lat ter day up-on the earth:

I know that my Re - deem - er liv-eth, And that he shall stand at the

I KNOW THAT MY REDEEMER LIVETH. CONTINUED

lat - - ter day up-on the earth, ... up-on the earth: I know that my Re-

deem . . er liv - eth, And that he shall stand at the lat - - - - ter day up-on the earth, ...

up - on the earth.

And tho' worms de-destroy this bo - dy,

Yet in my flesh shall I see God, Yet in my flesh shall I see God.

I KNOW THAT MY REDEEMER LIVETH. CONTINUED.

I know that my Re - deem - er liv - eth, And tho' worms de - stroy this

p

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a piano (*p*) marking.

bo - dy, Yet in my flesh shall I see God, Yet in my flesh shall

This system contains the next two staves of music. The piano part continues with the same accompaniment pattern, featuring some chordal textures in the right hand. The vocal line has a long note on 'shall'.

I see God, shall I see God. I know that my Re - deem - er liveth;

p *f*

This system contains the next two staves of music. The piano part has a crescendo leading to a forte (*f*) dynamic. The vocal line has a long note on 'liveth;'.

For now is Christ ris-en from the dead, The first fruits of

pp *p*

This system contains the next two staves of music. The piano part features a piano (*p*) dynamic and a piano-piano (*pp*) marking. The vocal line has a long note on 'The'.

them that sleep, ... of them that sleep, The first fruits of

This system contains the final two staves of music on this page. The piano part continues with the accompaniment, ending with a sustained chord. The vocal line has a long note on 'The'.

I KNOW THAT MY REDEEMER LIVETH. CONCLUDED.

them that sleep. For now is Christ ris-en, for now is Christ ris-en

from the dead, The first fruits of them that sleep.

adagio.

f *p* *adagio.* *f*

cres. *f*

ANGEL'S GREETING!

FRANZ ABT. OP. 517. NO. 7.

Moderato.

1. See now, see now stars, the dark gloom pierc - ing, O'er thee shed their sil - v'ry light,
 2. See now, see now how yon star is twink - ling, On its beams so soft and clear,
 3. See now, see now how the stars are flash - ing! An - gels beck - on thee a - way,

sostenuto.

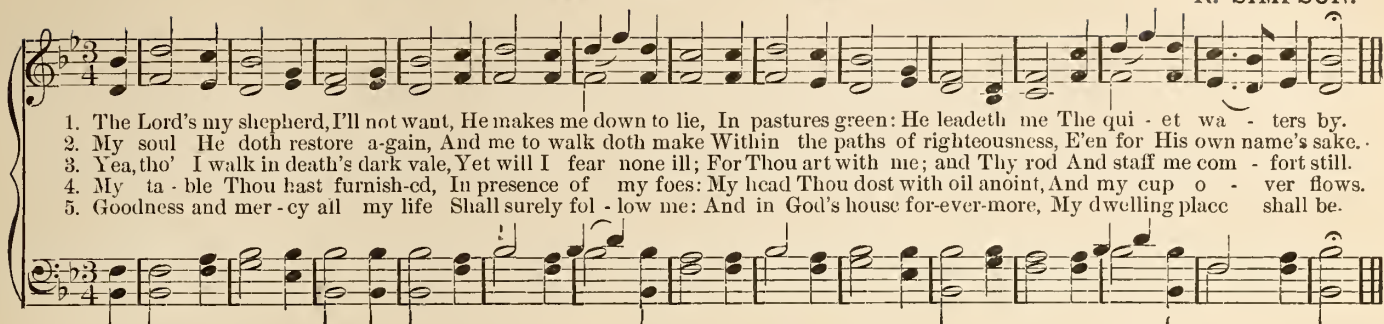
their sil - v'ry light; Tho' the bound - less e - the - real space di - vide thee, They will guide thee all
 so soft and clear! Guar - dian an - gels send thee ho - ly greet - ings, Thy sad heart and thy
 far, far a - way; And their bea - cons bright they'll still keep burn - ing, Till o'er thee break - eth the

p *dim.* *p*

through the drear - y night, They will guide thee all through the drear - y night.
 trem - bling soul to cheer, Thy sad heart and thy trem - bling soul to cheer.
 long'd - for dawn of day, Till o'er thee break - eth the long'd - for dawn of day.

THE LORD'S MY SHEPHERD.

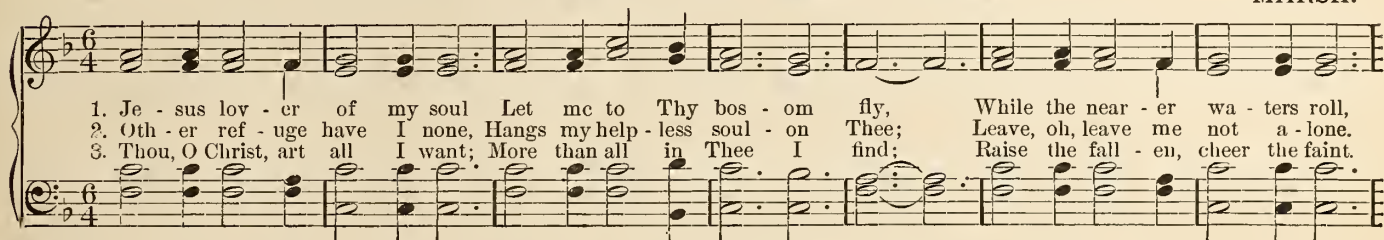
R. SIMPSON.



1. The Lord's my shepherd, I'll not want, He makes me down to lie, In pastures green: He leadeth me The quiet waters by.
 2. My soul He doth restore a-gain, And me to walk doth make Within the paths of righteousness, Even for His own name's sake.
 3. Yea, tho' I walk in death's dark vale, Yet will I fear none ill; For Thou art with me; and Thy rod And staff me comfort still.
 4. My table Thou hast furnish'd, In presence of my foes: My head Thou dost with oil anoint, And my cup overflows.
 5. Goodness and mercy all my life Shall surely follow me: And in God's house for ever more, My dwelling place shall be.

JESUS LOVER OF MY SOUL.

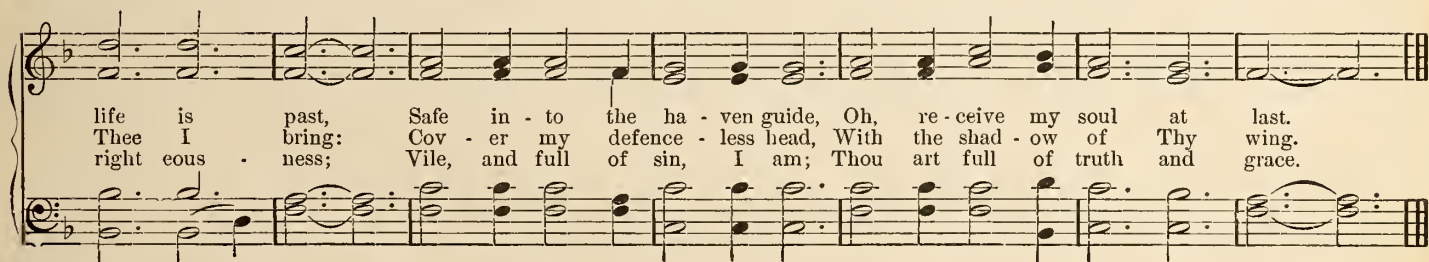
MARSH.



1. Je - sus lov - er of my soul Let me to Thy bos - om fly, While the near - er wa - ters roll,
 2. Oth - er ref - uge have I none, Hangs my help - less soul - on Thee; Leave, oh, leave me not a - lone.
 3. Thou, O Christ, art all I want; More than all in Thee I find; Raise the fall - en, cheer the faint.



While the tem - pest still is high, Hide me O, my Sa - viour hide Till the storm of
 Still sup - port and com - fort me, All my trust on Thee is stayed, All my help from
 Heal the sick and lead the blind, Just and Ho - ly is Thy name, I am all un -



life is past, Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
 Thee I bring: Cov - er my defence - less head, With the shad - ow of Thy wing.
 right eous - ness; Vile, and full of sin, I am; Thou art full of truth and grace.

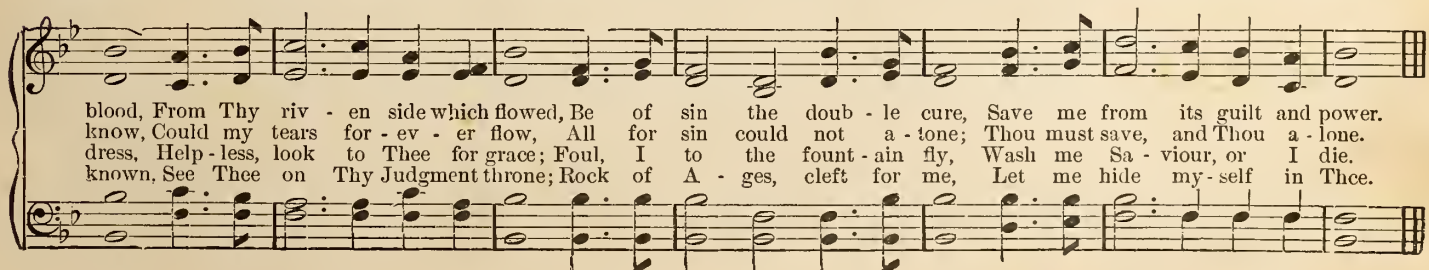
REV. A. M. TOPLADY.

ROCK OF AGES.

DR. THOS. HASTINGS.



1. Rock of A - ges, cleft for me, Let me hide my - self in Thee: Let the wa - ters and the
 2. Not the la - bor of my hands, Can ful - fil Thy law's de - mand. Could my zeal no re - spite
 3. Noth - ing in my hand I bring, Sim - ply to Thy cross I cling; Na - ked, come to Thee for
 4. While I draw this fleet - ing breath, When mine eyes shall close in death, When I soar to worlds un -



blood, From Thy riv - en side which flowed, Be of sin the doub - le cure, Save me from its guilt and power.
 know, Could my tears for - ev - er flow, All for sin could not a - tone; Thou must save, and Thou a - lone.
 dress, Help - less, look to Thee for grace; Foul, I to the fount - ain fly, Wash me Sa - viour, or I die.
 known, See Thee on Thy Judgment throne; Rock of A - ges, cleft for me, Let me hide my - self in Thee.

SUN OF MY SOUL

J. KEBLE.

ARR. BY W. H. MONK.

1. Sun of my soul, Thou Saviour dear, It is not night if Thou be near;
 2. When the soft dews of kindly sleep, My wearied eye-lids gently steep,
 3. A-bide with me, from morn till eve, For without Thee I can not live;

Oh, may no earth-born cloud arise, To hide Thee from Thy servant's eyes.
 Be my last thought, how sweet to rest on my Saviour's breast.
 A-bide with me when night is nigh, For without Thee I dare not die.

ALL HAIL THE POWER.

REV. E. PERRONET.

O. HOLDEN.

1. All hail the pow'r of Je-sus' name! Let an-gels pro-trate fall: Bring forth the roy-al di-a-dem, And
 2. Let ev-'ry kin-dred, ev-'ry tribe, On this ter-res-trial ball, To Him all ma-jes-ty as-cribe, And
 3. Oh, that with yon-der sa-cred throng We at His feet may fall; We'll join the ev-er-last-ing song, And

crown Him, Lord of all, Bring forth the roy-al di-a-dem, And crown Him, Lord of all.
 crown Him, Lord of all, To Him all ma-jes-ty as-cribe, And crown Him, Lord of all.
 crown Him, Lord of all, We'll join the ev-er-last-ing song, And crown Him, Lord of all.

COME THOU FOUNT.

1. Come Thou Fount of ev'ry blessing, Tune my heart to sing Thy grace; Streams of mercy nev-er ceasing, Call for songs of loudest
 2. Here I'll raise my Eb-en-ez-cr, Hither by Thy help I'm come; And I hope by Thy good pleasure, Safely to ar-rive at
 3. Oh, to grace how great a debt-or, Daily I'm constrained to be, Let Thy goodness as a fetter, Bind my wand'ring heart to

praise. Teach me some melodious sonnet, Sung by flaming tongues above, Praise the mount I'm fix'd upon it! Mount of Thy redeeming love.
 home, Jesus sought me when a stranger, Wand'ring from the fold of God He to rescue me from danger In-terposed His precious blood.
 Thee: Prone to wander, Lord I feel it, Prone to leave the God I love, Here's my heart, oh, take and seal it, Seal it for Thy courts above.

WATCHMAN, TELL US OF THE NIGHT.

121
BOWRING.

1. Watchman, tell us of the night, What its signs of promise are. Trav'ler, o'er yon mountain's height See that glory beaming star;
2. Watchman, tell us of the night; Higher yet that star ascends. Trav'ler, blessedness and light, Peace and truth, its course portends.
3. Watchman, tell us of the night, For the morning seems to dawn. Trav'ler, darkness takes its flight, Doubt and terror are withdrawn.

Watchman, does its beautiful ray Aught of hope and joy foretell? Trav'ler, yes, it brings the day, Promised day of Is - ra - el.
Watchman, will its beams alone Gild the spot that gave them birth, Trav'ler, a - ges are its own; See it bursts o'er all the earth.
Watchman, let thy wand'ring cease, Hie thee to thy quiet home. Trav'ler, lo! the Prince of Peace, Lo! the Son of God is come.

THERE IS REST FOR THE WEARY.

1. In the christian's home in glo - ry There remains a land of rest; There my Saviour's gone before me To ful - fil my soul's re -
2. He is fit - ting up my mansion, Which e - ter - nal - ly shall stand, For my stay shall not be transient In that ho - ly, hap - py
3. Sing, O sing, ye heirs of glo - ry; Shout your triumphs as you go; Zi - on's gates will open for you, You shall find an entrance

CHORUS.

quest. { There is rest for the wea - ry, There is rest for the wea - ry, There is rest for the wea - ry, there is rest for you, }
land. { On the other side of Jordan, In the sweet fields of E - den, Where the tree of life is blooming, There is rest for you. }

SWEET THE MOMENTS.

ROBINSON.

1. Sweet the mo - ments rich in bless - ing, Which be - fore the cross I spend, Life and
2. Here I'll sit for - ev - er view - ing, Mer - cy's streams in streams of blood: Pre - cious
3. Tru - ly bless - ed is this sta - tion, Low be - fore His Cross to lie, While I
4. Here I find it is my heav - en, While up - on the Lamb I gaze; Love I
5. Love and grief my heart di - vid - ing, With my tears His feet I bathe; Con - stant

health and peace po - ses - sing, From the sin - ner's dy - ing Friend.
drops, my soul be - dew ing, Plead and claim my pease with God.
see di - vine com - pas - ion, Float - ing in His lan - guid eye.
much? I've much for - giv - en, I'm a mi - ra - cle of grace.
still in faith a - bid - ing, Life de - riv - ing from His death.

COME WE THAT LOVE THE LORD.

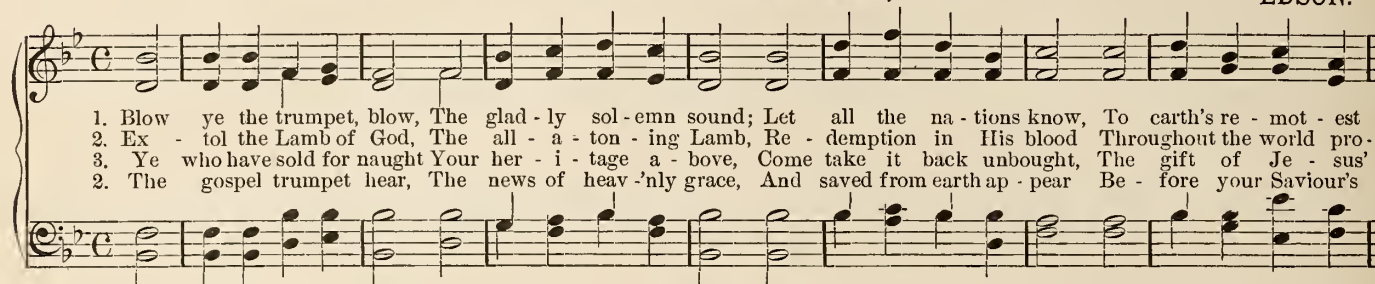
SCHUMANN.



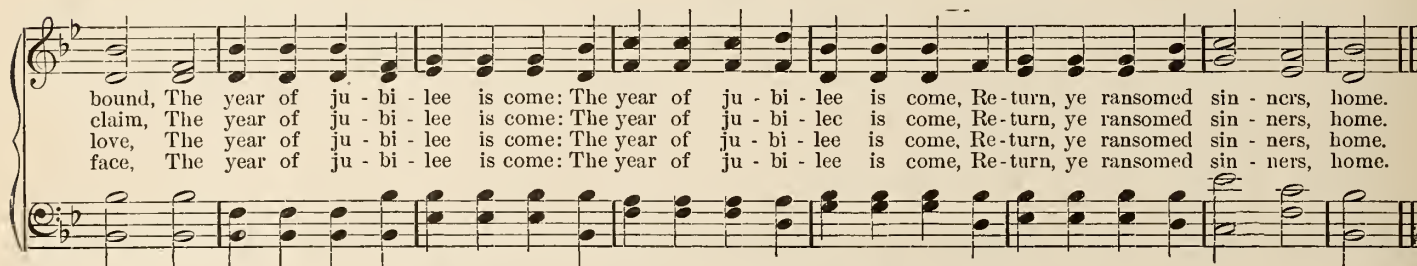
1. Come, we that love the Lord! And let your joys be known; Join in the song with sweet accord, And thus surround the throne.
 2. Let those refuse to sing, That nev-er knew our God; But children of the heavenly King May speak their joys abroad.
 3. The men of grace have found Glo-ry begun be-low, Celestial fruits on earthly ground From faith and hope may grow.
 4. The hill of Zi-on yields A Thousand sa-cred sweets Be-fore we reach the heavenly fields, Or walk the golden streets.

BLOW YE THE TRUMPET, BLOW.

EDSON.



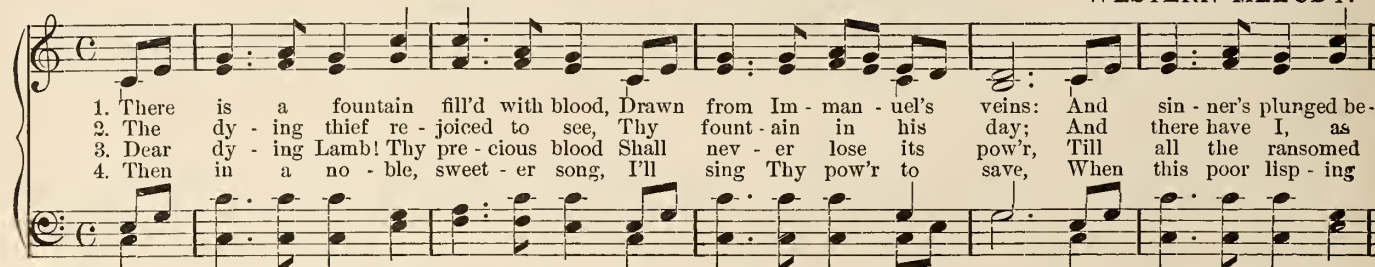
1. Blow ye the trumpet, blow, The glad-ly sol-emn sound; Let all the na-tions know, To earth's re-mot-est
 2. Ex-tol the Lamb of God, The all-a-ton-ing Lamb, Re-demption in His blood Throughout the world pro-
 3. Ye who have sold for naught Your her-i-tage a-bove, Come take it back unbought, The gift of Je-sus'
 2. The gospel trumpet hear, The news of heav-nly grace, And saved from earth ap-pear Be-fore your Saviour's



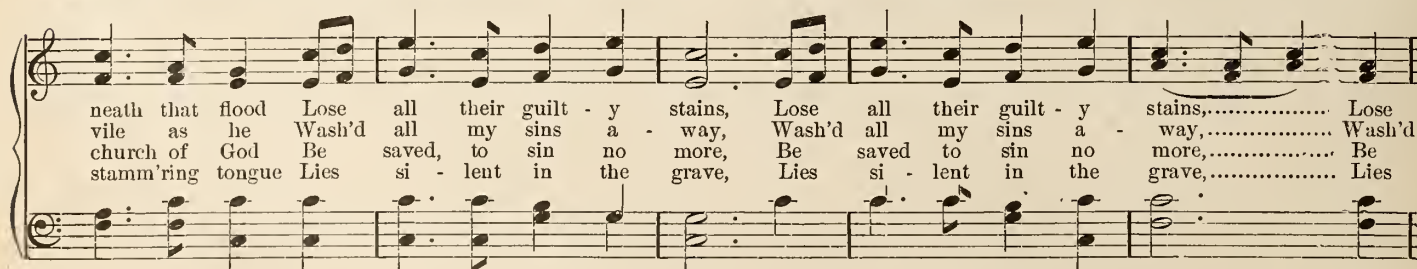
bound, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 claim, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 love, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.
 face, The year of ju-bi-lee is come: The year of ju-bi-lee is come, Re-turn, ye ransomed sin-ners, home.

THERE IS A FOUNTAIN.

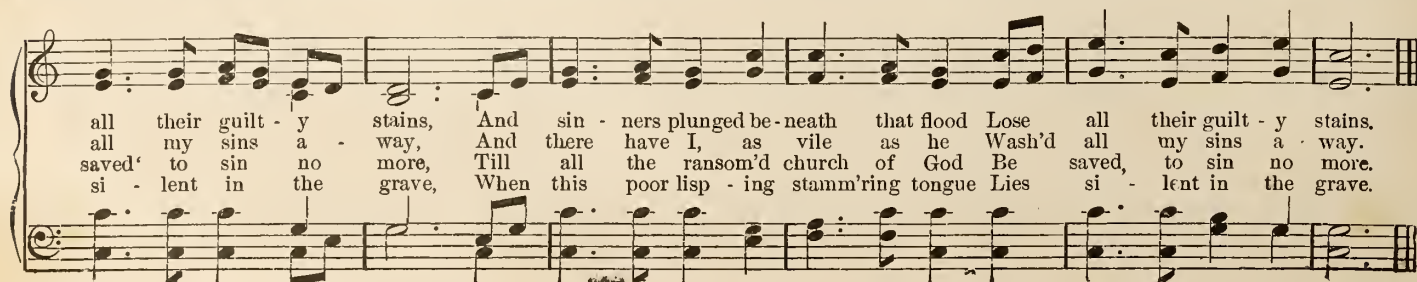
WESTERN MELODY.



1. There is a fountain fill'd with blood, Drawn from Im-man-uel's veins: And sin-ner's plunged be-
 2. The dy-ing thief re-joiced to see, Thy fount-ain in his day; And there have I, as
 3. Dear dy-ing Lamb! Thy pre-cious blood Shall nev-er lose its pow'r, Till all the ransomed
 4. Then in a no-ble, sweet-er song, I'll sing Thy pow'r to save, When this poor lisp-ing



neath that flood Lose all their guilt-y stains, Lose all their guilt-y stains,..... Lose
 vile as he Wash'd all my sins a-way, Wash'd all my sins a-way,..... Wash'd
 church of God Be saved, to sin no more, Be saved to sin no more,..... Be
 stamm'ring tongue Lies si-lent in the grave, Lies si-lent in the grave,..... Lies



all their guilt-y stains, And sin-ners plunged be-neath that flood Lose all their guilt-y stains,
 all my sins a-way, And there have I, as vile as he Wash'd all my sins a-way,
 saved to sin no more, Till all the ransom'd church of God Be saved, to sin no more.
 si-lent in the grave, When this poor lisp-ing stamm'ring tongue Lies si-lent in the grave.

UNDER THE STARS.

WORDS BY F. CONWAY LOMAX.

MUSIC BY WILLIAM M. HUTCHISON.

Allegro moderato.

p cres - - - cen - - - do.

1. With swell-ing sails we on-ward sped; Our brave ship bore us far from strife, From crush and crowd, from
 2. A-lone I stand on this fair shore; The waves are rippling to the strand, My steps are bound for

doubt and dread, A-way, a - way to some new life— To distant shores, how-e'er unknown, Where love might live for love a - lone, On
 ev - er - more To where we last stood hand in hand: A-lone I kneel be-side thy grave, While sound the re-qui-em of the wave, And

mountain brow, in for-est gloom To share one hope, one home, one tomb. Under the twinkling star - light, Gaz-ing a cross the
 drooping willows o'er thee weep, And love still watches o'er thy sleep. Under the twinkling star - light, Gaz-ing a-cross the

1.
 sea, ... Fondly we dream'd, my dar- ling, Of the love that should ever be.
 sea, ... Fondly I dream, my dar - ling, That I

2. *ad libitum.*
 wander once more with thee, . . . That I wander once more, once more with thee.
ad lib.

THIS IS MY DREAM.

WORDS BY MARY MARK-LEMON.

MUSIC BY MILTON WELLINGS.

Moderato. ♩: *mf*

1. Sometimes I dream that
2. Sometimes I seem to

mf *rit.* *p* *a tempo.*

rit. *a tempo.*

days of old are float - ing Far from the ha - ven where we bade them rest, And in the twi - light wait beside my threshold
hear up-on the si - lence Words that you spoke when love so old was new, That tell my heart your path is cast in sha - dow,

rit. *a tempo.*

1.
That in life's evening shines serene and blest. } Each gold-en hope on wings uprais'd to heav'n, Each answer'd pray'r made
And life has proved un - faith-ful and un-true. }

good and true by pain, All broken faith relink'd by one glad word— Such is my dream, such is my dream,

Such is my dream; ah! do I dream in vain?

mf *rit.* ♩: *f*



SIGNOR NICOLINI.

2. *accel. con passione.* *tempo.*

Then in the darkness turn your hands toward me, Now from the shadow turn to light again; Love that is true shines brightest in the shade,—

p accel. *tempo.*

This is my dream, this is my dream, This is my dream; ah! do I dream in vain? This is my dream; ah! do I dream in vain?

colla voce.

The musical score for 'This is my dream' is written for voice and piano. It begins with a vocal line marked '2. accel. con passione.' and 'tempo.' The piano accompaniment starts with a piano (*p*) dynamic and an acceleration (*accel.*) before returning to the original tempo. The lyrics are: 'Then in the darkness turn your hands toward me, Now from the shadow turn to light again; Love that is true shines brightest in the shade,— This is my dream, this is my dream, This is my dream; ah! do I dream in vain? This is my dream; ah! do I dream in vain?'. The score concludes with a 'colla voce.' marking.

WHY DO SUMMER ROSES FADE?

WRITTEN BY J. E. CARPENTER.

MUSIC BY GEORGE BARKER.

Andante con espressione.

p *mf*

1. Why do summer roses fade, If not to show how fleet - ing
3. But though summer roses die And love gives place to rea - son,

p

All things bright and fair are made— To bloom a while as half a - frigid To join our sum - mer greet - ing? Or
Friend - ship pass without a sigh, And all on earth pass coldly by, It's but a win - try sea - son, And

The musical score for 'Why do summer roses fade?' is written for voice and piano. It begins with a piano (*p*) dynamic and an 'Andante con espressione' tempo. The piano accompaniment features a steady eighth-note pattern. The lyrics are: '1. Why do summer roses fade, If not to show how fleet - ing 3. But though summer roses die And love gives place to rea - son, All things bright and fair are made— To bloom a while as half a - frigid To join our sum - mer greet - ing? Or Friend - ship pass without a sigh, And all on earth pass coldly by, It's but a win - try sea - son, And'. The score concludes with a piano (*p*) dynamic.

WHY DO SUMMER ROSES FADE? CONCLUDED.

do they on - ly bloom to tell How brief a sea - son love may dwell? Or do they on - ly bloom to tell How
friend-ship, love and ro - ses too, The spring time shall a - gain re-new, And friend-ship, love and ro - ses too, The

p

brief a sea - son love may dwell?
spring time shall a - gain re - new.

colla voce. *f a tempo.*

2. Then while summer roses last, Oh, let's be friends to - gether; Summer time will soon be past, When

p

au - tumn leaves around us cast, And then comes wintry weather. Sure - ly as the summer's day,

cres. *p* *p*

Friend - ship, too, will pass a - way, Sure - ly as the summer's day, Friendship, too, will pass a - way.

colla voce.

OVER THE STARS THERE IS REST.

WORDS BY T. T. BARKER.

FRANZ ABT. OP. 125.

Andante.

1. O - ver the stars there is rest! O - ver the stars there is
 2. O - ver the stars there is rest! O - ver the stars there is

rest! Suf - fer, in pa - tience con - fid - - - ing; Life with its tri - al and
 rest! Bear up, to life's ills re - sign - - - ing; There, where the sun is still

chid - - - ing; There peace e - ter - nal, a - bid - - - ing, Makes the de-
 shin - - - ing; Comes nei - ther grief nor re - pin - - - ing— There are re-

light of the blest. Dark tho' to - day be with sor - - - row,
 lieved the op - prest. On - ward, with cour - age re - viv - - - ing,

Hope glides more bright - ly the mor - - row, — O - ver the stars there is rest!
 Ev - er still pa - tient - ly striv - - - ing, O - ver the stars there is rest!

f *pp*

OVER THE STARS THERE IS REST. CONCLUDED.

O - ver the stars there is rest!
O - ver the stars there is rest!

p

THE QUEEN'S HUSSAR.

WORDS BY HENRY BALL.

MUSIC BY THEODORE DISTIN.

Moderato e marziale.

1. With a
2. Said a

ff *sf* *sf*

jing - ling spur and a clank - ing sword, To a village the ser - geant came,
fair - hair'd stripling whose clear blue eye . . . Flash'd at the mar - tial strain,
Seek-ing recruits for the
"Give me the shilling, I

wars a - broad, And og - ling each maid and dame, And og - ling each maid and dame. At the
fear not to die, My life is but care and pain, My life is but care and pain; At

THE QUEEN'S HUSSAR. CONTINUED.

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tav-ern the vil-la-gers gape and stare, While he sends round the ale so free: "Now my lads, come along, I'll
odds with fortune I seem to be, No kin-dred my death will mourn; I love a fair maiden who

sing you a song, And this shall the cho-rus be, Who'll have a horse to ride?
loves not me, And I can-not endure her scorn; So give me a horse to ride, ...

f accel. *ff* *p più mosso.*

Who'll follow me to the wars? Who'll wear a sword, wear a sword at his side, And fight with the Queen's Hus-
I'll follow thee to the wars. Oh, for a sword, for a sword at my side, To fight with the Queen's Hus-

sars?" Who'll have a horse to ride? . . . Who'll follow me to the wars? Who'll wear a sword at his
sars!" Give me a horse to ride, . . . I'll follow thee to the wars. Oh, for a sword at my

con fuoco. *ff* *sf* *sf>* *sf* *sf*

side, And fight with the Queen's Hussars?"
side To fight with the Queen's Hussars!"

ff *sf>* *mf*

THE QUEEN'S HUSSAR. CONCLUDED.

affettuoso.

3. Oh! the po-et hath sung, with a trum-pet breath, Of the charge on the Rus-sian strand, Where

gal-lant-ly "in-to the val-ley of death" Rode a true and de-vot-ed band, Rode a true and de-vot-ed

band. *tenuto.* 'Twas there the fair stripling, who lov'd too well, *cres.* Rode with the ser-geant brave; *ad lib.* To-gether they fought, and to-

allargamente. geth-er they fell; Now at rest in their sol-dier's grave, *f* Nev-er a-gain to ride, *con dolore.* Nev-ermore fight in the *con molto espress.*

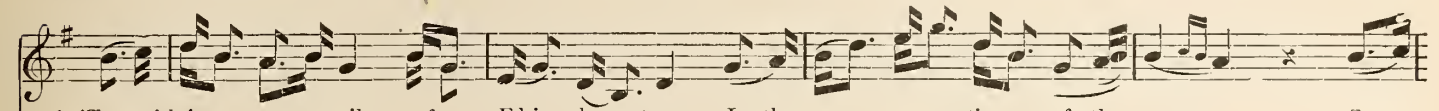
più lento. wars; But their deeds are re-mem-ber'd with pride *mf più animato, accel.* In the ranks of the Queen's Hus-sars. *cres. f*

più lento, both Peds. *mf* *accel.* *risoluto.* *ten.* *ff*

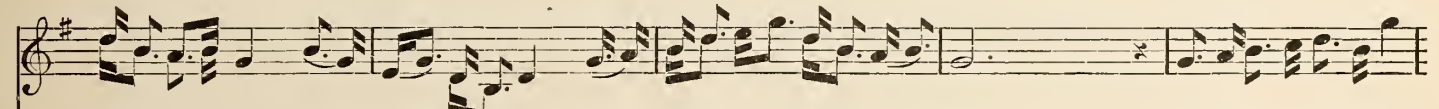
The musical score is written for voice and piano. It features a variety of musical notations including treble and bass staves, key signatures (one flat), and time signatures (3/4). The score includes dynamic markings such as *affettuoso*, *sf*, *f*, *p*, *mf*, *ff*, *cres.*, *dim.*, *ten.*, *ad lib.*, *più lento*, *allargamente*, *con dolore*, *con molto espress.*, *risoluto*, and *accel.*. There are also performance instructions like *mf più animato, both Peds.* and *mf*. The lyrics are written below the voice staff, and the piano accompaniment is shown on the lower staves.

WITHIN A MILE OF EDINBURG TOWN.

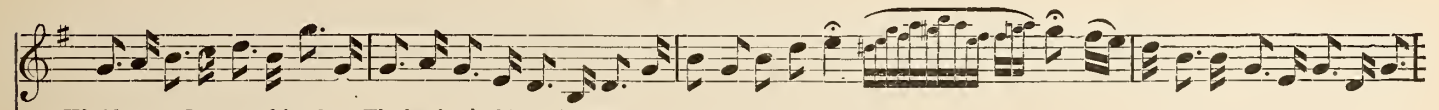
SCOTCH BALLAD.



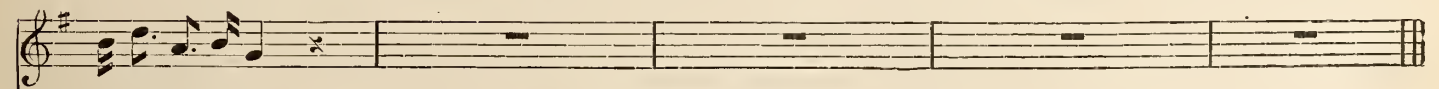
1. 'Twas with-in a mile of Ed-in - bur - gh town, In the ro - sy time of the year, Sweet
 2. Jocky was a wag that never would wed, Tho' long he had follow'd the lass; Con-
 3. But when he vow'd he would make her his bride, Tho' his flocks and herds were not few, She



flow - ers bloom'd and the grass was down, And each shep - herd woo'd his dear; Bonny Jocky, blithe and gay,
 tented she earn'd and eat her own bread, And merri - ly turns up the grass. Bonny Jocky, blithe and free,
 gave him her hand and a kiss be - side, And vow'd she'd forever be true. Bonny Jocky, blithe and free,



Kiss'd sweet Jenny making hay, The lassie blush'd and frowning, cry'd, No, no, it will not do; . . . I cannot, cannot, wonnot, wonnot,
 Won her heart right merrily; Yet still she blush'd and frowning cry'd, No, no, it will not do; . . . I cannot, cannot, wonnot, wonnot,
 Won her heart right merrily; At church she no more frowning cry'd, No, no, it will not do; . . . I cannot, cannot, wonnot, wonnot,



monnot buckle too.



NO, THANK YOU, TOM.

WORDS BY FRED. E. WEATHERLY.

MUSIC BY JOSEPH L. ROECKEL.

Andantino semplice.

They met, when they were

girl and boy, Go-ing to school one day, And "Won't you take my peg-top, dear?" Was all that he could say. She

bit her lit-tle pin-a-fore, Close to his side she came, . . . She whis-per'd, "No, no, thank you, Tom,—

No, thank you, Tom," But took . . . it, all the same.

They met one day the self-same way, When ten swift years had flown; He said, "I've nothing but my heart, but

mf *rall.* *p* *dolce.* *colla parte.* *p sempre colla parte.* *rall.* *a tempo.* *p naively.* *a tempo.* *colla parte.* *a tempo.* *p rall.* *p* *mf* *a little faster.* *espress.* *rall.* *mf*

NO, THANK YOU, TOM. CONCLUDED.

133

cres. ed animandosi. *p tempo primo.*

that is yours a - lone." And "Won't you take my heart?" he said, And called her by her name; . . . She blushed and said,

cres. ed animandosi. *p*

rall. *naively.* *a tempo.* *con anima.*

"No, thank you, Tom,— No, thank you, Tom," But took . . . it, all the same. And twen - ty, thir - ty,

a tempo.

colla parte. *p* *rall.* *colla parte.* *con anima.*

rall. ed espress. *a tempo.*

for - ty years Have brought them care and joy; She has the lit-tle peg-top still He gave her when a boy: "I've had no wealth, sweet

rall. ed espress. *a tempo.*

p tempo primo. *rall.* *cres. ed animato.*

wife," says he, "I've never brought you fame;" She whispers, "No, no, thank you, Tom,— No, thank you, Tom; You've loved me all the

colla parte. *colla parte.* *p* *rall.* *cres. ed animato.*

f con passione. *ff*

same, You've loved, you've loved me all, all the same."

f *ff* *f con anima.*

BLISS FOR EVER PAST.

M. W. BALFE.

Larghetto cantabile.

pp *dolce assai.*

1 Oh, would that I had died ere now, For then I had not felt The
 2 But no! but no, not one poor ray Of com - fort will be mine; No

pp

bit - ter pang, the crush - ing blow, thy cru - el words have dealt! I've but one sol - ace;
 gleam of hope, how - ev - er faint, will thro' my sor - row shine: That sor - row is so

cres.

hea - ven grant It cheer me, cheer me to the last! 'Tis sad fond mem'-ry, faith - ful still To
 sharp, so great, Its pow'r so deep, so deep, so vast, That e'en the mem'ry will it crush Of

cres.

riten. stentante.

bliss for ev - er past, 'Tis sad fond mem'ry, faithful still To bliss for ever past, 'Tis sad fond mem'ry, faithful still To bliss for ever
 bliss for ev - er past, That e'en the mem'ry will it crush Of bliss for ever past, That e'en the mem'ry will it crush Of bliss for ever

1. *past.* *mf* *dim.* *pp* *f* *tremolo.* *ff* *past.* 2.

SOMEBODY.

ARR. BY THOMAS WILLIAMS.

1. My heart is sair, I dare na' tell, My heart is sair for some-bo-dy;
2. Ye pow'rs that smile on virtuous love, Oh, sweetly smile on somebody; Frae

I could wake a win-ter night For the sake of some - bo-dy. Oh hon, for some - bo-dy! Oh hey, for some - bo-dy!
il - ka dan - ger keep him free, And send me safe my some - bo-dy. Oh hon, for some - bo-dy! Oh hey, for some - bo-dy!

ritard.
I would range the world a - round For the sake of some - bo-dy.
I wad gae where I wad not, For the sake of some - bo-dy.

SCENES THAT ARE BRIGHTEST.

WORDS BY ALFRED BUNN.

MARITANA.

MUSIC BY W. V. WALLACE.

Cantabile e con molta semplicità.

Maritana.

Scenes that are bright - est, May charm..... a -

- while,..... Hearts which are light - est, And eyes..... that smile : Yet o'er them a -

- bove us, Tho'..... na - ture beam,..... With none..... to love us, How

sad..... they seem..... With none..... to love us, How sad..... they seem.



GUISEPPE DEL PUNTE.

SCENES THAT ARE BRIGHTEST. CONCLUDED.

137



tho' they

Words can - not scat - ter The thoughts we fear,..... For tho' they flat - ter They



mock..... the ear. Hopes will still de - ceive us, With..... tear - ful



dim.

cost, ... And when..... they leave us, The heart..... is lost,..... And

rit.



heart..... is

when..... they leave us, The heart..... is lost.

rit.

colla voce.

RUTH AND NAOMI.

Ruth, Chap. 1. Verses 14 to 17.

RECITATIVE.

And they lift - ed up their voice, and wept a - gain; and

Or - pah kissed her mother-in-law; but Ruth clave un - to her, And she said: "Be-hold, thy

sis-ter gone back un-to her peo-ple, and un - to her gods, re - turn thou aft - er thy sis - ter, re -

- turn, return, re-turn thou aft - er thy sis - ter, return, return, re-turn. And Ruth said:

Grazioso.

pp Ped. *ppp* *fz* *f* *p cres.* *f* *dim.* *p* *ff* *dim.* *ppp* *rall.* *p* *Ped.* *ppp* *

En - treat me not to leave thee, or to re - turn from fol - low - ing aft - er

This system consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment is in the lower two staves, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

thee; for whither thou go - est I will go, and where thou lodgest I will lodge :

This system continues the vocal and piano parts. The vocal line has a dynamic marking of *sf* (sforzando) on the note 'I' in 'I will go'. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

Thy people shall be my peo - ple, and thy God my God, thy peo - ple shall be

This system shows the vocal line and piano accompaniment. The piano part includes dynamic markings of *cres.* (crescendo), *dim.* (diminuendo), *f* (forte), *dim.*, and *p* (piano).

my people, and thy God, my God, Where thou di - est will I die

This system continues the musical setting. The piano part features dynamic markings of *fz* (forzando), *f*, and *pp* (pianissimo).

where thou di - est will I die, and there will I be bur - ied, ... En - treat me not to

This is the final system on the page. The vocal line ends with a long note on 'die'. The piano part includes dynamic markings of *ppp* (pianississimo), *cres.*, *dim.*, *p*, and *cres.*

RUTH AND NAOMI. CONTINUED.

leave thee, or to re-turn from fol-low-ing aft - er thee; for whither thou go - est I will go; and

dim. *cres.* *fz* *dim.* *sf* *p*

where thou lodgest I will lodge. The Lord do so to me,..... and

sf *cres.*

more al-so, the Lord do so to me,..... and more al-so,

dim. *p* *cres.* *dim.* *p*

If aught but death part thee and me,..... En - treat me not to leave thee,

fz *pp* *calando.* *a tempo.*

or to re-turn from fol-low-ing aft - er thee,..... for whither thou go - est I will go; and

fz *pp*

where thou lodg-est I will lodge, En - treat me not to leave thee, en - treat me not to leave thee, en -

- treat me not, en - treat me not, en - treat..... me not.

dim. cres. dim. calando. ppp

fz

LITTLE APRIL FOOL.

WORDS BY HUGH CONWAY.

MUSIC BY JOSEPH L. ROECKEL.

Allegro marziale. ff alla Tromba. ff

Leggiero. p.

Ribbons wav- ing, red and blue, In his hand a shil- ling new: "I am come to bid a - dieu, A - dieu, Sweet-

sempre stacc. rall.

rit. a tempo.

- heart, A - dieu, Sweetheart! Since you love me not, you say, Red shall be my coat and gay,

rit.

LITTLE APRIL FOOL. CONTINUED.

cres. *f* *lunga pausa.*

And to - night I march a - way from you, Sweet-heart, I march a - way from you, Sweet - heart.

cres. *f*

A little slower.

tristamente. *rall.*

Andantino.

A - pril show'rs in down - cast eyes, Blu - er than the blu - est skies, I meant "yes," the

Andantino. *p* *sempre.*

rall. *espressivo.*

las - sic cries, Not "no," Sweetheart! O, my love was yours to take, And I'm weep - ing

colla parte. *p dolce.*

con passione. *f* *rall.*

for your sake, When you're gone my heart will break with woe, Sweetheart, My heart will break with woe, Sweet -

f *cres.* *f* *colla parte.*

LITTLE APRIL FOOL. CONCLUDED.

143

Allegretto.

- heart."

f alla Tromba.

Tempo Io.

Laughter lights his mer - ry eyes, "Dear lit - tle A - pril fool," he cries, "Let me chase those tears and sighs a - way, Sweet-

- heart! A - way, Sweetheart! Since you love me, you con - fess, Say - ing "no" but mean - ing "yes,"

rall. *con anima.* *rall.* *(naively.)*

rall. *con anima.* *rall.* *colla parte.*

f a tempo. *f largamente.*

You shall wear your wed - ding dress in May, Sweet - heart, You shall wear your

f a tempo. *f*

wed - ding dress in May,..... In May, Sweet - heart! "

ff colla voce. *ff* *ff* *Presto.*

LET IT BE SOON.

WORDS BY CLEMENT SCOTT.

SONG.

MUSIC BY F. PAOLO TOSTI.

Moderato.

p

1 Let it be soon! Life was not made to long for
2 Let it be soon! The treasured day-light dies.....

pp

cres.

dis-tant..... hours of dim..... fu-tu-ri-ty: Thy presence soothes me..... like... some far-off
And changes sad-ly to the chill..... of night, But Summer reigns.....for ev-er in thine

rit. *a tempo.* 1

song. Thy presence soothes me like some far-off song. Oh! where my heart has
yes, And at thy touch, grief steal-eth out of sight. col canto. *a tempo.*

rit.

rit.

rest-ed... let it lie, Oh! where my heart has rest-ed... let it lie, Hope is the

col canto.

LET IT BE SOON. CONTINUED.

145

pp *rit.* *S.*

morn-ing; Love the aft-er-noon. Let it be soon! Let it be soon!

pp *col canto.* *a tempo.* *S.*

pp

The first system of the musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'morn-ing; Love the aft-er-noon. Let it be soon! Let it be soon!'. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The music is marked with 'pp' (pianissimo) and 'rit.' (ritardando). The system ends with a repeat sign and a 'S.' (Segno) marking.

2

Aft-er sad years of long-ing, Love must swoon. Aft-er sad years of long-ing, Love must

The second system of the musical score continues the voice and piano parts. The voice part has a '2' above the first measure, indicating a second ending. The lyrics are 'Aft-er sad years of long-ing, Love must swoon. Aft-er sad years of long-ing, Love must'. The piano accompaniment continues with the same key signature and dynamics.

rit. *p*

swoon..... Let it be soon!

pp *col canto.* *pp*

The third system of the musical score continues the voice and piano parts. The voice part has a 'rit.' (ritardando) marking above the first measure and a 'p' (piano) marking above the second measure. The lyrics are 'swoon..... Let it be soon!'. The piano accompaniment continues with the same key signature and dynamics.

pp *a tempo.*

Let it be soon! Love can-not live like this..... Lost in a maze of wild ex-pect-an-

a tempo. *col canto.*

The fourth system of the musical score continues the voice and piano parts. The voice part has a 'pp' (pianissimo) marking above the first measure and an 'a tempo.' (allegretto) marking above the second measure. The lyrics are 'Let it be soon! Love can-not live like this..... Lost in a maze of wild ex-pect-an-'. The piano accompaniment continues with the same key signature and dynamics.

pp *cres. sempre.*

-cy: Life can en-dure if sol-aced by a kiss, But Faith, if un-reward-ed,

cres. molto.

The fifth system of the musical score continues the voice and piano parts. The voice part has a 'pp' (pianissimo) marking above the first measure and a 'cres. sempre.' (crescendo sempre) marking above the second measure. The lyrics are '-cy: Life can en-dure if sol-aced by a kiss, But Faith, if un-reward-ed,'. The piano accompaniment continues with the same key signature and dynamics.

LET IT BE SOON. CONCLUDED.

ritenuto. *con anima.*

it must die..... Thou art cold Win - ter: I ... am sun in June. Let it be

ritenuto. *f*

col canto.

pp *pp*

soon! Let it be soon! Let it be soon!

pp *ppp*

pp col canto. *legatissimo.*

pp *ppp*

di - - - mi - - - nu - - - en - - - do.

LARBOARD WATCH.

DUETT.

T. WILLIAMS.

Andante.

p

mf *p* *f* *p*

1 At dreary mid-night's cheerless hour, De-sert - ed e'en by Cynthia's beams, When tempests beat and tor-rents pour, And

mf *p* *f*



MYRON W WHITNEY.

LARBOARD WATCH. CONCLUDED.

147

adagio ad lib.

f Lar-board Watch, Lar - board Watch, Lar - board Watch A - hoy!

f *pp* *pp* *f*

Fine.

a little faster.

2 With anxious care he eyes each wave, That swelling threatens to o'erwhelm, And his storm - beat - en bark to save, Di -

mf *p*

1st. Voice. 2d. Voice. 1st.

- rects with skill the faith-ful helm. With joy he drinks the cheer - ing grog, 'Mid storms that bel - low loud and hoarse, With

Voice. 2d. Voice. 1st. Voice. *andantino.*

joy he heaves the reel - ing log, With joy he heaves the reel - ing log, And marks the lee - way and the course,

Both. 1st. Voice. *f ad lib.* Both. 2d.

Marks the lee - way and the course, Lar - board Watch, A - hoy! I ar - board Watch, A - hoy!

f

LARBOARD WATCH. CONTINUED.

1st. Voice. 2d. Voice. 1st.

twinkling stars no lon - ger gleam ; The wea - ried sail - or, spent with toil, Clings firm - ly to the weather shrouds, And

p e dolce.

Voice. 2d. Voice. 1st. Voice.

still the lengthen'd hour to guile, And still the lengthen'd hour to guile, Sings as he views the gath' - ring clouds,

dolce.

Both. 1st. Voice. *f ad lib.* Both.

Sings as he views the gath' - ring clouds, Lar - board Watch, A - hoy ! Lar - board Watch, A - hoy !

f

Poco allegretto e animato. *slower.* *a tempo.*

But who can speak the joy he feels, while o'er the foam his ves - sel reels, And his tired

f *ritard.* *a tempo.*

eye - lids slumb'ring fall he rous-es at the welcome call of Lar - board Watch, A - hoy !

A MOTHER'S SONG.

149

WORDS BY DR. BLATHERWICK.

MUSIC BY VIRGINIA GABRIEL.

p

1. Sleep, baby, sleep, your father's away, Sleep, baby, sleep, and
2. Sleep, baby, sleep, your father's away, Sleep, baby, sleep, and

Moderato.

p *mf* *p*

dim.

moth-er will pray, Pray for poor fa-ther who sails on the sea, Pray while I'm rocking his babe on my knee; May
moth-er will pray, Pray all the night thro' the sea's sul-len roar, Pray while I'm watching and weeping so sore; But

breez - es blow gent - ly wher - e'er he may be, And blow him home safe - ly to ba - by and me;
there's fa-ther's voice com - ing up from the shore, And ba - by and moth - er are weep - ing no more;

dim.

Safe-ly, safe-ly to ba - by and me, ... to ba-by and me.
Ba - by and mother are weeping no more, ... are

rit. *a tempo.* *p* *mf*

mf 2

weep-ing no more.

I'LL SING THEE SONGS OF ARABY.

WRITTEN BY W. G. WILLS.

COMPOSED BY FREDERIC CLAY.

Andantino.

I'll sing thee songs of
Through those twin lakes, when

A-ra-by . . . And tales of fair Cash - mere, . . . Wild tales to cheat thee of a sigh . . . Or
wonder wakes, My rap - tur'd song shall sink, . . . And as the di - ver dives for pearls . . . Bring

charm thee to a tear . . . And dreams of delight shall on thee break, . . . And rain - bow vi - sions rise, . . . And
tears, bright tears to their brink . . .

all my soul shall strive to wake Sweet won - der in thine eyes, . . . And all my soul shall strive to wake Sweet

ritard. *1. a tempo.* *2. p*
wonder in thine eyes. eyes. To

ritard. *a tempo.*

pp rit.

cheat thee of a sigh, . . . Or charm thee to a tear.

YESTERYEAR.

WORDS BY F. E. WEATHERLY.

MUSIC BY LADY ARTHUR HILL.

Moderato.

p

Ped. * *Ped.* * *Ped.* * *Ped.*

1. We nev - er thought the world was wide, That friends would fail, and fate divide, For
2. And still, as in the gold - en days, We tread the old fa - mil - iar ways, Where

p

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *mf*

like a ri-ver, at our feet, Life danc'd a - long, So fair and sweet—But oh! my love, we
bridge and ri-ver, lawn and tree, Tell their old tale to you and me, To you and me, who

cres. *mf*

* *Ped.* * *Ped.* *

know it now In spite of fond - est pray'r and vow, The
come no more To - geth - er as in days of yore—Who

Ped. * *Ped.* * *Ped.* *

YESTERYEAR. CONCLUDED.

world is wide, Our ways are drear, And all is gone with yes - ter-year. Farewell, fare-well, we
live with part - ing words and tears For-ev - er ring-ing in our ears. Farewell, fare-well, we

walk a - part, A riv - er flows be - tween. Ah!
walk a - part, A riv - er flows be - tween. Ah!

me! the dis - tant days, sweetheart, And all, and all that might have been!
me! the dis - tant days, dear heart! And

all, and all that might have been, that might . . . have been! . . .

HEAR ME, NORMA.

DUETT.

ENGLISH WORDS BY C. JEFFERYS.

MUSIC BY BELLINI.

Andantino.

p cres. *mf*

ADALGISA.

Hear me, Nor - ma, in pi - ty hear me, I would

fain dis - pel.... thy dark des - pair,... At thy feet behold thy children kneeling; Can a

mf

NORMA.

mother's heart.... re - ject their prayer? When the heart is cold that should have cherished Ev - 'ry hope of joy it false-ly

dim. *p*

gave;.. Would'st thou have me live? Ah! no, thou would'st not, my..... on - ly heav - en, a - las! is but the

HEAR ME, NORMA. CONTINUED.

Hear..... me, Nor - ma, Hear..... me, Nor - ma,.... I implore thee, I... im -
grave. Ah!.... in vain.... you.... thus..... implore me, Time can -

pp

plote..... thee.... I... im - plore thee. O... he shall feel who caus'd thy an - guish, How
not my..... joys.... re - store me. Yet could he feel who caus'd my an - guish, How

mf

deep hath been thy si - lent sor - row, And re - pent - ant he shall lan - guish at..... thy feet.. ere dawns the
deep hath been my si - lent sor - row, Then re - pent - ant he would languish at..... my feet.. ere dawns the

cres.

morrow; Blessed hope, blessed hope thy peace re - store..... and joy,..... joy shall beam once more.
morrow; Blessed hope, blessed hope my peace re - store..... and joy,..... joy shall beam once more.

Allegro.

Still in our fond hearts one bright hope is beat - ing, Friendship shall

HEAR ME, NORMA. CONCLUDED.

155

blossom tho' love's star be fleeting, Be thou but faithful and I will still cher-ish Hope that shall fade not 'till

life it - self per-ish; O what joy to hear thee Thus cher-ish hope a - gain, O what joy to
Thou a - lone hast taught me Despair is worse than

hear thee Thus cherish hope a - gain, O what joy, Oh! Thro' clouds..... of sadness The
pain, Hope, sweet hope is mine, O what joy, O what joy, Thro' clouds. of sadness The

sun of joy ap - pears, How bright..... the gladness That shineth through our tears, Yes, joy..... is

mine, joy is mine, joy is mine, joy is mine.....

THE LIGHTHOUSE LIGHT.

WORDS AND MUSIC BY W. M. HUTCHISON.

Andante.

f

1. Dark was the night and fierce the blast:
2. Wild - er the fierce wind came a - gain,

f *p* *f*

ff

Al - most in port, the men at last, Clear - ly could hear the bil - lows roar, Dash - ing a - gainst the
Bear - ing the blind - ing hail and rain: Driv - ing the ship thro' sheets of foam, Ev - er and ev - er

ff

an - gry shore; And some stout hearts be - gan to quail, At those dread rocks, so close to lee, But ev - er, thro' the
near - er home; But lo! at last like ra - diant star A - cross the black - ness of the sky, The light is seen to

whist - ling gale, The cap - tain cried out stur - di - ly— "The light - house light, a - cross the sea, Will
shine a - far; And still is heard the cap - tain's cry—

p

serve to keep us safe and free: Will guide us safe - ly to the bay: We'll reach the ha - ven ere . . . the day!"

p



W.H.SHERWOOD.



THE LIGHTHOUSE LIGHT. CONCLUDED.

157

Andantino.
pp tenerezza.

But ah! so near, so near to land, With

all their dear ones close at hand, The fat - ed crew are lost! The gal- lant spir- its are at rest, And

in the king- dom of the blest, No more are tem- pest toss'd. . . . The light- house light will

ne'er a - gain Re- reveal the way to those brave men; Ah no! they found the gold- en way, They reach'd the ha- ven

ere the day! Ah, no! they found the gold- en way, They reach'd the ha- ven ere the day!

WIND OF THE WESTERN SEA.

(SWEET AND LOW.)

TENNYSON.

HAROLD THOMAS.

Andantino con moto. *p*

Sweet and low, Sweet and low, Wind of the west - ern sea,...

Low, low, breathe and blow, Wind of the west - ern sea, Over the roll - ing wa - ters go,

poco a poco cres. *Ped* *

Come from the dy - ing moon and blow, Blow him again to me; While my lit - tle one, while my

Ped. *

pret - ty one sleeps, sleeps, ... sleeps, ... *morendo.*

p *Tempo 1mo.*

Sweet and low, sweet and low, ... Wind of the west - ern sea, ...

WIND OF THE WESTERN SEA. CONTINUED.

159

p
 Low, low, breathe and blow, Wind of the west - ern sea.

p
 Sleep and rest, sleep and rest, Fa - ther will come to thee soon,

*Ped **

p
 Rest, rest, on mother's breast, Fa - ther will come to thee soon, Father will come to his babe in the nest,

cres.
*Ped * Ped **

poco a poco cres.
 Sil-ver sails all out of the west, Un - der the sil - ver moon, Sleep, my lit-tle one, Sleep, my

dim.
*Ped. * Ped. * dim.*

p
 pret-ty one, sleep, Sleep, ... sleep, ...

morendo.
*Ped. * Ped **

WIND OF THE WESTERN SEA. CONCLUDED.

p *Tempo 1mo.*

Sweet and low, sweet and low,..... Wind of the west - ern sea,...

p *p* *Ped* *

Low, low, breathe and blow, Wind of the west - ern sea,.....

p *p*

..... Wind of the west - ern sea.

rit. *p* *p* *Ped* *

THE SOFT SOUTHERN BREEZE.

J. BARNBY.

Allegretto.

♩

1. The soft south-ern breeze plays a - round..... me, The birds trill their
2. I bow me, Al-migh - ty, be - fore..... Thee, I al - so would

pp

e - ven - tide song; The leaves of the wild trees make mu -
wor - ship and praise, ... And thank Thee, O Lord, for Thy good -

THE SOFT SOUTHERN BREEZE. CONCLUDED.

161

slentando. *piu mosso.*

sic, The waters flow murm'ring a - long. Cre - a - tion adores Thee, O Fa -
ness, That blesseth my manhood's first days. Guide my foot - steps, protect me, O Fa -

colla voce.

rit. *a tempo.*

ther, Its my - riad soft voi - ces out - pour;..... To Thy throne a sweet song of thanks - giv -
ther, My strong help and buck - ler still be,..... And when the death - angel shall call.....

1st. *poco rit.* *a tempo.*

ing, In me - lo - dious numbers doth soar, In me - lo - di - ous num - bers doth soar.
me, Let me (Go to 2d.)

poco rit. *pp* *a tempo. L.H.*

2d. *poco rit.*

live blest for - ev - er with Thee, Let me

poco rit.

e cres.

live blest for - ev - er..... with Thee.

e cres. *p* *a tempo.* *dim.* *L.H.* *morendo.* *pp*

HOLY MOTHER, GUIDE HIS FOOTSTEPS.

FROM THE OPERA MARITANA.

BY W. VINCENT WALLACE.

Andante.

p

MARITANA.

Ho - - ly Moth - er, guide his foot - steps, Guide them at a

mo - ment, guide them at a mo - ment sure. Ho - - - ly

Moth - er, guide his foot - steps, guide them at a mo - - ment, at a

mo - ment, a mo - ment sure ;

Вотъ.

Let the wick - ed heart then per - ish, And the

pp

good, the good re-main se- cure. Sainted Moth - er, oh, be - friend him, And thy

cres.

ritard. gent - lest pi - ty lend him. Ah! Ho - - ly Moth - - - er,

mf pp pp

MARITANA.

guide . . . his foot - steps, Ah! guide them at a mo - - ment,

at a mo - - ment sure. Ah! Ho - ly Moth - - - er.

LAZARILLO.

guide . . . his foot - steps, Ah! guide them at a mo - ment, guide them at a mo - ment

HOLY MOTHER, GUIDE HIS FOOTSTEPS. CONTINUED.

MARITANA.

Let the wick - ed heart then per - ish, Let the wick - ed heart then per - ish. Sainted

sure. Let the wick - ed, Let the wick - ed heart then per - ish. Sainted

Moth - er, oh! be-friend him, ... And thy gentlest, and thy gentlest pi - ty

Moth - er, oh! be-friend him, ... And thy gentlest, and thy gentlest pi - ty

lend him. Let the wick - ed heart then per - ish, Let the wick - ed heart then

lend him Let the wick - ed, ... Let the wick - ed heart then

per - ish. Sainted Moth - er, oh! befriend him, ... And thy gentlest, and thy gentlest pi - ty

per - ish. Sainted Moth - er, oh! befriend him, ... And thy gentlest, and thy gentlest pi - ty

p *mf* *pp* *pp*

a piacere. *tr.*

lend him, and thy gentlest, thy gent - lest pi - ty lend . . . him.

tr.

lend him, and thy gentlest, thy gent - lest pi - ty lend . . . him.

f *p* *dim.*

This musical score is for a vocal and piano piece. It features two vocal staves at the top and a piano accompaniment at the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal lines are marked with 'a piacere.' and 'tr.' (trill). The lyrics are 'lend him, and thy gentlest, thy gent - lest pi - ty lend . . . him.' The piano accompaniment includes dynamic markings of *f* (forte), *p* (piano), and *dim.* (diminuendo).

THE SERENADE.

WORDS BY W. W. S.

MUSIC BY SCHUBERT.

Moderato.

1. Thro' the leaves the night-winds moving, Mur - mur low and
2. Moonlight on the earth is sleep - ing, Winds are rustling

sweet;
low;

To thy cham - ber win - dow rov - ing, Love hath led my feet.
Where the darkling streams are creep - ing, Dear - est, let us go.

Si - lent pray'rs of blissful feel - ing, Link us, though a - part,
All the stars keep watch in heaven, While I sing to thee, Link us, though a - part.
While I sing to thee;

This musical score is for a vocal and piano piece. It features two vocal staves at the top and a piano accompaniment at the bottom. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is marked 'Moderato.' The vocal lines include two verses of lyrics. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte). There are also trill markings (tr.) and triplet markings (3) in the piano part.

THE SERENADE. CONCLUDED.

On the breath of music steal - ing, To thy dream - ing heart, To thy dream-ing heart.

f

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 'On the breath of music steal - ing, To thy dream - ing heart, To thy dream-ing heart.' The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand playing a bass line with some rests. A dynamic marking of *f* (forte) is placed above the final measure of the vocal line.

mf *pp*

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a dense texture of chords and moving lines in both hands. Dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo) are present.

cres. *f*

Sadly in the forest mourning, Wails the whippoorwill, And the heart for thee is yearning,

The third system of the musical score. The vocal line has a fermata over the final note. The piano accompaniment continues with a similar texture. Dynamic markings of *cres.* (crescendo) and *f* (forte) are included.

p *f* *Decresc.*

Bid it, love, be still, Bid it, love, be still, , , Bid it, love,

The fourth system of the musical score. The vocal line has a fermata over the final note. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamic markings of *p* (piano), *f* (forte), and *Decresc.* (decrescendo) are present.

pp *dim.*

be still.

The fifth system of the musical score. The vocal line has a fermata over the final note. The piano accompaniment continues with a similar texture. Dynamic markings of *pp* (pianissimo) and *dim.* (diminuendo) are included.

NOW WAS I WRONG?

WORDS BY CHARLES ROWE.

MUSIC BY LOUIS ENGEL.

1. 'Twas a pleas - ant day in April,
2. Forth I wan - der'd in the sunshine;
3. Was it then the pleas - ant sunshine
4. How I scold - ed, how I blam'd him,

Allegro vivace.

Sva

For the sun shone in the sky, . . . And had scat-ter'd all the showers
How the per-fumed air smelt sweet, . . . Till I stroll'd down by the meadows
Or my thoughts that were so deep, . . . That soon closed my drowsy eye-lids
That he should behave like this! . . . But he on - ly laughed and answered

Leav-ing flow'rs and trees quite dry; . . .
To a pleas-ant rus-tic seat; . . .
And I sunk in peaceful sleep; . . .
With just an - oth-er kiss; . . .

So I thought I might just venture Thro' the wood to stray a - long, . . . Just to hear the song birds
'Twas e-nough for two ex-act-ly, So I did not pass a - long; . . . But I thought I'd rest a
Till I gent - ly was a-waken'd By a kiss both sweet and long, . . . And be-side me sat my
Then he coax'd and begg'd and pray'd me, There and then to name the day, . . . Till for peace's sake I as -

trilling; . . . Surely that could not be wrong, . . . Just to hear the song birds trilling; Sure-ly that could not be
minute; . . . Surely that could not be wrong, . . . But I thought I'd rest a minute; Sure-ly that could not be
lov'd one; Surely that was ver - y wrong, . . . And beside me sat my lov'd one; Sure-ly that was ver - y
sent-ed; Surely you don't think me wrong, . . . Till for peace's sake I as-sent-ed; Sure-ly you don't think me

Last time.

wrong. .

Sva

FLEE AS A BIRD.

MRS M. S. B. DANA.

Moderato espress.

1 Flee as a bird to your mount - ain, Thou who art wea - ry of sin;
 2 He will pro-tect thee for - ev - er, Wipe ev' - ry fall - ing tear;

Go to the clear flow - ing fount - ain, Where you may wash and be clean; Fly, for th'a-ven - ger is
 He will for-sake thee, O nev - er, Shel - tered so ten - der - ly there; Haste, then, the hours are

near thee; Call and the Sav-iour will hear - thee, He on his bo - som will bear thee, Thou who art wea - ry of
 fly - ing, Spend not the moments in sigh - ing, Cease from your sorrow and cry - ing, The Sav-iour will wipe ev'-ry

un poco ritenuto.

sin, O thou, who art wea - ry of sin.
 tear, The Sav - iour will wipe ev' - ry tear.



J. VICTOR CAPOUL.

THERE IS A REAPER.

WORDS BY LONGFELLOW.

DUET.

MUSIC BY CIRO PINSUTI.

mf Andante moderato.

There is a reaper whose name is death, And with his sickle keen, He reaps the bearded grain at a

mf *p* *cres.*

breath, And the flow'rs that grow between, And the flow'rs that grow between.

sempre cres. *f* *dim.* *p rall.*

2ND VOICE.
p Con dolcezza. *cres.* *p*

"Shall I have nought that is fair?" said he; "Have nought but the bearded grain? Though the breath of these flow'rs is

Poco meno mosso. *pp armonioso.* *cres.* *dim.* *p*

Ped. ** Ped.*

sweet to me, I will give them all back a-gain, I will give them all back a - gain.

f dim. *riten.* *cres.* *f dim.* *p rall. col canto.* *pp*

mf Primo tempo. *p* *cres.*

He gazed at the flow - ers with tear - ful eyes, He kissed their drooping leaves; It was for the Lord of

mf Primo tempo. *p* *cres.*

THERE IS A REAPER. CONTINUED.

1st Voice. Poco piu mosso.
con espress.

Pa - radise He bound them in his sheaves, He bound them in his sheaves. "The Lord has need of these

cresc. *f* *dim.* *Poco piu mosso.*

flow'rets gay," The reaper said, and smiled; "Dear to - kens of the earth are they . . . Where

He was once a child; They shall all bloom in fields of light, Transplanted by my care, And

rall. *dolce.* *rall. con canto.* *p* *cresc.*

Saints, up-on their gar-ments white, These sa - cred blossoms wear." . . .

cresc. *f* *dim.* *cresc.* *dim.*

And the moth - er gave, in tears and pain, The flow'rs she most did

Andante moderato. *pp* *pp dolce.* *Andante moderato.* *pp* *rall.* *pp* *rit.* *pp dolcissimo.*

THERE IS A REAPER. CONCLUDED.

171

love; She knew she should find them all a-gain In the fields of light a - bove.

O, not in cru-el-ty, not in wrath . . . The reap - - - er came that
O, not in cru-el-ty, not in wrath The reap-er came that

day; . . . 'Twas an an - gel vis - i - ted the green earth And took the flow'rs a -

way, And took the flow'rs a - way, And took the flow'rs a - way, And took the
the flow'rs a - way, And took the

took the flow'rs a - way, a - way, a - way! . . . 8

flow'rs, And took the flow'rs, . . . and took the flow'rs

cres.
mf e cres.
f
mf e cres.
f
riten.
dim.
p
sf
dim.
p
cres.
dim.
p
rall. assai.
pp
morendo.
pp
p
pp rall. assai.
sempre rall.
pp rall. e morendo.
ppp

NORMA'S SONG.

(CHAIN'D AT LAST.)

MUSIC BY BELLINI.

Andante espressivo.

1. Where are now..... the hopes I cher - ish'd, Where the joys that once were
 2. Can'st thou think..... as thou dost lis - ten To thy children's art - less

8va.....

dim. calando. p pp

mine?..... Gone for ev - er! all has per - ished, And the blight - er's hand was thine! Look up -
 songs,..... Of that mo - ment when their fond hearts First shall feel their moth - er's wrong? Ha! thou

- on me, and re - mem - ber..... Thy Nor - ma e'er she was be - tray'd; Look a - gain!..... and look ex - ult - ing On the
 shrinkest! like the light - ning..... To thy bo - som fell remorse shall dart, And thou yet..... shalt know the an - guish Which hath

ru - in thou hast made;..... Look a - gain!..... and look ex - ult - ing On the ru - in thou hast made.
 broken my poor heart;..... And thou yet..... shalt know the an - guish Which hath bro - ken my poor heart.

D.S. S: cres. D.S. S:

THE RAINY DAY.

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POETRY BY H. W. LONGFELLOW.

MUSIC BY WILLIAM R. DEMPSTER.

Andante.

p *cres.* *f*

p *cres.* *f*

p *cres.* *f*

1 The day is cold, and dark, and dreary; It rains, and the wind is nev - er weary; The vine still
 2 My life is cold, and dark, and dreary; It rains, and the wind is nev - er weary; My thoughts still
 3 Be still, sad heart! and cease re - pinning; Be - hind the clouds is the sun still shining; Thy fate is the

p *cres.* *f*

dim. *con espress.*

clings to the mouldering wall, But at ev' - ry gust the dead leaves fall, And the day is dark and
 cling to the mouldering past, But the hopes of youth fall thick in the blast, And the days are dark and
 com - mon fate of all, In - to..... each life some rain must fall, Some days must be dark and

dim. *pp*

pp

dreary..... And the day is dark and dreary..... And the day is dark and drear - y.
 dreary..... And the days are dark and dreary..... And the days are dark and drear - y.
 dreary..... Some days must be dark and dreary..... Some days must be dark and drear - y.

p

THE BATTLE PRAYER.

WORDS BY WALTER MAURICE.

MUSIC BY HIMMEL.

Adagio.

The piano introduction is in E-flat major, 4/4 time, marked *Adagio*. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f*, *p*, *fz*, *fz*, *p cres.*, *f*, and *p*.

1. Fa - ther! I bend to Thee, Life it was Thy gift

The first line of the first verse features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords and a moving bass line. Dynamics include *pp* and *pp*.

Thou now can'st shield it. From Thee it came and to Thee, I yield it, in life or death for-sake not me,

The second line of the first verse continues the vocal melody and piano accompaniment. The piano part features a more active bass line with eighth notes.

Fa - ther! I bend to Thee. 2. Fa - ther I trust in Thee, When mid'st the Battle's strife

The first line of the second verse begins with a new vocal melody and piano accompaniment. The piano part features a more active bass line with eighth notes.

Death did surround me, E'en at the cannon's mouth, Death has not found me, Father 'twas Thy will; I trust in Thee,

The second line of the second verse continues the vocal melody and piano accompaniment. The piano part features a more active bass line with eighth notes. Dynamics include *pp*.

THE BATTLE PRAYER. CONCLUDED.

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Father still guide Thou me. 3. All I give back to Thee! When at Thy call I my

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Father still guide Thou me. 3. All I give back to Thee! When at Thy call I my".

Life then shall yield, When in the cold tomb, my fate shall be seal'd, Fa - ther my soul take

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Life then shall yield, When in the cold tomb, my fate shall be seal'd, Fa - ther my soul take".

un - to Thee, Fa - ther for - sake not me.

The third system concludes the piece with the final vocal phrase and piano accompaniment. The lyrics are: "un - to Thee, Fa - ther for - sake not me.".

SEE THE PALE MOON.

F. CAMPANA.

SOPRANO OR TENOR.
ALTO OR BARITONE.

a tempo.

p

Sweetly the moon-light gleam - - ing, From yon pure az - ure beam - - -

The musical score for "SEE THE PALE MOON." is written for voice and piano. It begins with a 3/4 time signature and a key signature of two flats. The vocal part is marked for Soprano or Tenor and Alto or Baritone. The piano part is marked with a piano (*p*) dynamic and a tempo marking of *a tempo.* The lyrics are: "Sweetly the moon-light gleam - - ing, From yon pure az - ure beam - - -".

SEE THE PALE MOON. CONTINUED.

pp e legato.

sing; Si - lent the winds; no star..... trem - bles in e - ther a - far.

2nd Voice. a tempo. cantabile.

Night - in - gales sing - ing on - - ly, Call thro' the for - est lone -

And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of

ly, And in our hearts responsive, Wakes music soft and sweet, the lays of faith and love, Soft hymns of

a tempo. legato.

Soft - ly, Gent - ly, Sweetly the moon - light

fath - ful love. Soft - ly, Gent - ly,

gleam - ing, gent - ly gent - ly Shines in the az - ure each

Sweetly the moonlight gleaming, gent - ly, Gent - ly,

SEE THE PALE MOON. CONCLUDED.

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star. *animato.* From yon pure az - ure beam - ing, Shines in a

From yon pure az - ure beam - ing, Shines in its beau - ty, in beau -

beau - ty each star Si - lent, Si - lent, Si - lent, Ah! Si - lent Shines in mild

ty. Si - lent, Si - lent, Si - lent, Si - lent, Ah! shine, shines each

beau - ty each star. si - lent si - lent, si - lent, Ah! si - lent

beau - teous star, si - lent, si - lent, si - lent, si - lent, Ah! Ah!

still are the winds, and each star, Tran -

still are the winds, each star, Tranquil - ly, shineth a - bove us a -

quill, So calmly shines the star, So calmly shines the star.....

bove, So calmly shines the star, So calmly shines the star.....

dim. *ppp perdendosi.*

p *ppp*

CHRISTMAS CHIMES.

WORDS BY R. B.

MUSIC BY BRINLEY RICHARDS.

Andante con moto.

The piano introduction is in 6/8 time, marked *dolce.* and *rall.* It features a melody in the right hand and a rhythmic accompaniment in the left hand.

Andante con espress.

The first system shows the vocal melody and piano accompaniment for the first verse. The piano part is marked *p*.

1. What bells are those, so soft and clear, That fall melodi-ous on mine ear? Say, mother, say! the whole night long,
 2. My child they glo-ri-ous ti-dings bring, Those bells their Christmas car-ol sing. Oh! joy to us, a Child is born, a

The second system shows the vocal melody and piano accompaniment for the second verse. The piano part is marked *con anima.* and *dim.*

E'en in my dreams I heard their song, And waking in the morn-ing time, A-gain I heard their joy-ful chime, What bells are these? Say,
 Son is giv'n, hail Christmas morn! The Star-ry Hosts, that line the sky, Sing glory to God, to God on High, Glo-ry to God on

The third system shows the vocal melody and piano accompaniment for the third verse. The piano part is marked *pin presto.* and *Ped.*

moth-er, say! What bells are those? Say, mother, say!
 earth be peace to men, Sal-va-tion and re-lease.

The fourth system shows the vocal melody and piano accompaniment for the fourth verse. The piano part is marked *a tempo.*

Glo-ry to God! Hark! hark! the strain, Mounts up from yonder hoary fane, And ris-ing with me-lo-dious voice.



H. VON BÜLOW.



rall.

Bids high and low, to day re-joyce, bids high and low, to day re-joyce, "Glo - ry to God" Hark! hark! the strain,

riten. dim. f

p rall.

"Glo - ry to God, on earth be peace."

p a tempo.

WERE I A VIOLET.

FRANZ ABT. OP. 400. NO. 1.

Moderato.

Were I a vio - let on the
Were I a bird - ling in the

f p leggiero.

rit. pp a tempo.

lea I should be thine a - lone; 'Midst sparkling dew's I'd bloom for thee At ear - liest blush of dawn, And
air I should be thine a - lone; I'd sing for thee, when morn a - wakes In pas - sion's ten - d' rest tone; And

rit. pp cres.

shouldst thou hap - ly gather me, How happy then were I! I'd bloom for thee a - lone, for thee a - lone, for thee a -
shouldst thou hap - ly hear my song, How happy then were I! I'd sing for thee a - lone, for thee a - lone, for thee a

cres. rit. f p

M

WERE I A VIOLET. CONCLUDED.

f lone; I'd bloom for thee a - lone, a-lone for thee a - lone for thee. *rit.*
lone; I'd sing for thee a - lone, a-lone for thee a - lone for thee.

f *rit.* *a tempo.*

Spring comes not now to me, a - las! E'en with the flow'rs of May, With -

dim. *p*

pp *rit.* *poco a poco cres.* *f*
out thee what is spring to me, Thou art so far, so far a - way? Still fond - ly turns my heart to thee, Be -

pp *rit.* *pp* *poco a poco cres.*

p *rit.* *f* *Tempo primo.* *f*
lov'd one, O re - mem - ber me! So shall spring bloom a - gain for me, a - gain for me, So shall spring

rit. *f* *f*

bloom a - gain for me, a - gain for me.

a tempo. *dimin.* *f* *pp* *pp*

QUEEN OF THE NIGHT.

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POETRY BY MRS. BRINE.

MUSIC BY MRS. JANE SLOMAN TORRY.

Tempo di Valse.

p *mf* *p delicato.* *ff* *p leggiero.*

mf REFRAIN.

Queen of the night rise, rise, rise in thy beauty Queen of the night, Queen of the night, rise

rit. *a tempo.*

slentando un poco. *brillante e leggiero.*

rise, Shine in thy ten - der - ness o'er us to - night. My love and I in the still - ness of

p poco rit. *f* *p*

night, My love and I in the still - ness of night, My love and I, My love and

scintillante. *mf cres.*

rit. *brillante.* *a tempo.* *f* *to Coda.*

I, Si - lent we wan - der in the still - ness of night.

rit. *a tempo. f* *ff* *pp legato.*

QUEEN OF THE NIGHT. CONTINUED.

p dolce. *lusingando.* *poco rit.*

Save the sweet sounds of soft rippling waters, Naught else is heard the stillness to mar, Save the sweet sounds of

rit: colla voce.

cres. *allargando.* *molto rall.*

soft rippling waters, Naught else is heard the stillness to mar, On - ly the light from thy moonbeams afar;

cres. *f*

a tempo. risvegliando. *leggero.*

Earth is a - waiting, Rise in thy shining, ah!.....

mf *mf* *mf* *ff*

legato. *leggero. e brillante.*

rise in thy shining, ah!.....

p *mf* *mf* *p* *mf* *ff*

Un poco più lento. *Cantabile.*

O, dost thou know..... ere long thy shining..... Noth - ing of

p

QUEEN OF THE NIGHT. CONCLUDED.

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pp dolente. *smorzando.*

joy..... can bring to my heart..... far from my home..... soon..... must I

pp legato.

p con espress. *f* *rall.* *port.* *poco.*

wan - der far from my loved one soon must I part;

piu lento. *con malinconio.* *molto rall.* *p tenuto.*

Haste thee to rise, chase a - way shadows, Let us re - joice while yet we may,

mf *p* *rit.*

brillante. *pp* *⊕ CODA.* *puntato.*

ah! ah!..... Rise, rise, ah!.....

adanza ad lib. *D.C.Refrain.* *p* *staccato.*

piu forte. *ff* *rall.* *colla voce.* *ff*

Ah!..... ah!.....

MY NATIVE VALE.

POETRY BY SAMUEL ROGERS.

MUSIC BY CIRO PINSUTI.

Allegretto con brio.
p *Un poco meno mosso.*
 Dear is my lit - tle native vale, The

p *leggiere staccato.*
Un poco meno mosso.
 ring-dove builds and murmurs there, Close by my cot she tells her tale— To ev - 'ry passing vil - la-ger, The squirrel leaps from

cres.
cres.
 tree to tree, And shells his nuts at lib - er - ty. The squirrel leaps from tree to tree, And shells his nuts at lib - er - ty!

p *con grazia.*
f
 In orange groves and myr-tle bow'rs That

Allegretto con brio.
p *leggiere staccato.*
Poco meno mosso. pp
 breathe a gale of fragrance round, I charm the fai - ry - foot-ed hours With my lov'd lute's ro - man-tic sound; Or

con grazia.
cres.
sempre leggiere.

MY NATIVE VALE. CONCLUDED.

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con espress. *f* *p*

crowns of liv - ing laurel weave, For those that win the race at eve, Or crown of liv - ing laurel weave For those that win the race at

col canto. *f* *p*

Poco meno mosso.

eve! The shepherd's horn at

pp *p* *Allegretto con brio.* *Poco meno mosso.*

f *p*

break of day, The ballet danc'd in twilight glade, The canzo-net and rounde-lay, Sung in the silent greenwood shade, These

f *p con grazia.*

espress. *un poco rit. con anima.* *con grazia.*

simple joys that never fail Shall bind me to my native vale! These simple joys that never fail Shall bind me to my native

p leggiero. *col canto.* *col canto.* *col canto.*

p *rall.* *rallent. molto.*

vale! Dear is my lit-tle vale! My na tive vale!

leggiere. *pp rall.* *rallent. molto.* *a tempo. ritenuto.*

THE HAUNTED STREAM.

G. BARKER.

Allegro.

1. Come with
2. The fay queen

me to the haunted stream, In the for - est far a - way, Where the moonlight dips its silver beam, And the elfin fairies
came like an earthly maid, With the glance of virgin pride, She breathed him many a vow 'tis said, And sued to be his

play. *f* Come with me, *p* Come with me, Come with me to the
bride, Saying, Come with me, Come with me, Come with me to the

haunt - ed stream, And there by the wa - - ters
haunt - ed stream, Be - neath that stream was her

Sva.....

glanc - ing bright, Be - neath the moon so cold, will sing to thee of a
pal - ace fair, The wit - - - less knight she told, its roof was of the diamonds

THE HAUNTED STREAM. CONCLUDED.

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gallant knight, And a fai - - ry queen of old. I will sing to thee of a gal - lant
rare, Its walls were lin'd with gold. Its roof was of the dia - monds

knight And a fai - - ry queen of old. Come with me, Come with me, Come with me, to the haunted
rare, Its walls were lin'd with gold. *ad lib.*

stream In the for - est far a - way, Where the moonlight dips its silver beam, And the el - - fin fa - ries

play. Come with me, Come with me, Come with

me to the haunt - - ed stream. *Sva.*

IN DELL AND DINGLE.

WORDS BY EDWARD OXENFORD.

MUSIC BY JOSEPH ROECKEL.

S: Allegretto.

1. In the dell and din - gle, Where the flow'rets mingle,
2. From the snowdrop's bosom, From the heather blossom,

p Leggiero.

Shedding all their perfumes sweet Upon the summer air, Fairy bells are chiming, All their changes timing, To the breeze that comes and goes In
From the golden daf - fo - dil The fai - ry music rings; E'en the violet low - ly, Is not silent whol - ly, Blending with for - get - me - nots, For

f REFRAIN. *p* *f* *p* *rall.* *p*

search of blossoms rare! Ding, dong, } Thus their cadence swells, } Thus their cadence swells. Oh! sweet indeed are fairy bells, Ding, dong, }
ver - y joy it sings. ding, dong, } Ding, dong, ding, dong, } ding, dong, }

f *p* *f* *p* *rall.* *p*

cres. *f* *a tempo.*

bells, Ding, dong, ding, dong, bells, Ding, dong, sweet fairy bell! 3. When the moonbeams, shining Round the flow'rs are twining, Sweeter than ever
[sounds The

cres. *f* *a tempo.*

rall. D.C. Refrain.

sil - v'ry fai - ry chime; Spell bound by the lustre, All the flow'rets elus - ter, Raising cries for hap - pi - ness, That shall not die with time.

dolce. *rall.*



ADELE AUS DER OHE.

SANTIAGO.

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INTRODUCTION.

VALE ESPAGNOLE.

By A. CORBIN.

Tempo di Valse.

The musical score is written for piano and consists of two main sections: an Introduction and a Valse. The Introduction is in 3/4 time, marked *Tempo di Valse*, and begins with a *pp* (pianissimo) dynamic. It features a series of chords and single notes in both hands, with a *p* (piano) dynamic appearing in the second system. The Valse section begins in the third system, marked *VALE*, and is in 3/4 time. It starts with a *ff* (fortissimo) dynamic and includes a *ritenuto* (rhythm-retained) section marked *p*. The Valse section is characterized by a strong bass line and a melody in the treble. The score concludes with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.

pp

p

f

p *ritenuto.*

VALE

ff

1

2

SANTIAGO VALSE. CONTINUED.

Repeat Sva. higher.



1



8va.....

2

cres.

f



ff

3



8va.....

3



Amoroso.



First system of musical notation, measures 1-7. The key signature is three sharps (F#, C#, G#). The melody in the treble clef begins with a quarter note G#4, followed by eighth notes A#4 and B4, then a quarter rest, and continues with a half note A#4, a quarter note G#4, and a half note F#4. The bass line consists of quarter notes G#2, A#2, and B2, followed by a half note G#2 and a half note F#2. A first ending bracket labeled '1' spans measures 5 and 6.

Second system of musical notation, measures 8-14. Measures 8-11 are part of the first ending. Measure 12 begins the second ending with a half note A#4, a quarter note G#4, and a half note F#4. Measures 13 and 14 continue the second ending with a half note A#4 and a half note G#4. A second ending bracket labeled '2' spans measures 12 and 13.

Third system of musical notation, measures 15-21. Measures 15-18 are part of the first ending. Measure 19 begins the second ending with a half note A#4, a quarter note G#4, and a half note F#4. Measures 20 and 21 continue the second ending with a half note A#4 and a half note G#4. A second ending bracket labeled '2' spans measures 19 and 20. A forte dynamic 'f' is marked in measure 19.

Fourth system of musical notation, measures 22-28. Measures 22-27 are part of the first ending. Measure 28 begins the second ending with a half note A#4, a quarter note G#4, and a half note F#4. A second ending bracket labeled '2' spans measures 27 and 28.

Fifth system of musical notation, measures 29-35. Measures 29-34 are part of the first ending. Measure 35 begins the second ending with a half note A#4, a quarter note G#4, and a half note F#4. A second ending bracket labeled '2' spans measures 34 and 35.

Sixth system of musical notation, measures 36-42. Measures 36-41 are part of the first ending. Measure 42 begins the second ending with a half note A#4, a quarter note G#4, and a half note F#4. A second ending bracket labeled '2' spans measures 41 and 42. The text 'To Coda.' is written above measure 41. The text 'D.C.' is written below measure 42.

SANTIAGO VALSE. CONCLUDED.

⊕ CODA.

8va.....

First system of musical notation for the Coda section. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure contains a whole note chord in the bass and a half note in the treble. The second measure is a repeat sign. The third and fourth measures feature a rising eighth-note scale in the treble over a steady bass accompaniment. The fifth measure concludes with a half note in the treble and a whole note in the bass.

8va.....

Second system of musical notation. It continues the grand staff with the same key signature and time signature. The treble staff features a series of eighth-note chords and a rising eighth-note scale. The bass staff provides a steady accompaniment. The system ends with a forte (*f*) dynamic marking.

8va.....

Third system of musical notation. It continues the grand staff. The treble staff has a series of eighth-note chords and a rising eighth-note scale. The bass staff provides a steady accompaniment. The system ends with a piano (*p*) dynamic marking.

Fourth system of musical notation. It begins with a second ending bracket labeled '2'. The treble staff has a series of eighth-note chords and a rising eighth-note scale. The bass staff provides a steady accompaniment. The system ends with a forte (*f*) dynamic marking.

Fifth system of musical notation. It continues the grand staff. The treble staff has a series of eighth-note chords and a rising eighth-note scale. The bass staff provides a steady accompaniment.

Sixth system of musical notation. It continues the grand staff. The treble staff has a series of eighth-note chords and a rising eighth-note scale. The bass staff provides a steady accompaniment. The system ends with a double bar line.

THE HORNPIPE POLKA.

193

FRANK J. SMITH.

POLKA.
Con Spirito.

INTRODUCTION.
Tempo di Polka.

mf

dim.

pp

ff

ff

f

p

f

1

2 To Coda.

D.C. Polka.

THE HORNPIPE POLKA. CONTINUED.

TRIO.
Con allegrezza.

First system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

Second system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *cres.*, *f*, *fz*, *p*. The music continues with the same rhythmic pattern, including a crescendo and a fortissimo section.

Third system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *cres.*, *ff*. The music continues with the same rhythmic pattern, including a crescendo and a fortissimo section.

Fourth system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. The music continues with the same rhythmic pattern.

Fifth system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *fz*. The music continues with the same rhythmic pattern, including a fortissimo section.

D. C. Polka.

Sixth system of musical notation. Treble and bass staves. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*, *ff*. The music continues with the same rhythmic pattern, including a piano and a fortissimo section. The system ends with a double bar line and a repeat sign.

⊕ CODA.



ANTONIO GALASSI.

Poco piu mosso.

mf

cres.

ff

fff

Musical score for 'The Hornpipe Polka' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a treble and bass staff with various chords and melodic lines, including triplets and a crescendo. The second system continues the piece with a forte (ff) and fortissimo (fff) dynamic, ending with a final chord.

LOVE'S DREAMLAND WALTZES.

INTRODUCTION.
con moto.

(Der Liebe Traumland.)

OTTO ROEDER.

mp

sf rall. e dim.

Musical score for 'Love's Dreamland Waltzes' in B-flat major, 3/4 time. The score begins with an introduction marked 'con moto' and 'mp'. It features a waltz melody in the treble staff and a supporting bass line. The piece includes first and second endings, with the second ending marked 'sf rall. e dim.' (sforzando, rallentando, and diminuendo).

Espressivo.

p

No. 1. Hasten, O riv - er, has - ten! 'Neath the bend - ing wil - lows,

Musical score for 'No. 1. Hasten, O river, hasten!' in B-flat major, 3/4 time. The score is marked 'Espressivo' and begins with a piano (p) dynamic. It features a waltz melody in the treble staff and a supporting bass line. The lyrics are: 'Hasten, O riv - er, has - ten! 'Neath the bend - ing wil - lows,'.

LOVE'S DREAMLAND WALTZES. CONTINUED.

Haste, to where the gold - - sands Light thy woo - ing bil - - lows!

Where in twi - light hour Bliss is most com - plete, Bear me

to love's Dreamland bright, Where youth and pleas - ure meet!

⊕ To Coda.

1 FINE. 2 meet!

f

1 2

D.C. al Fine.

No. 2. *mp*

First system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. A first ending bracket labeled '1' spans the final two measures of the system.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. A first ending bracket labeled '2' spans the final two measures of the system. A fortissimo (*ff*) dynamic marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. A first ending bracket labeled '1' spans the final two measures of the system. A second ending bracket labeled '2' spans the final two measures of the system.

System labeled "No. 3." in 3/4 time. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. A piano (*p*) dynamic marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. A fortissimo (*mf*) dynamic marking is present in the bass staff. The system concludes with the instruction "Espress."

LOVE'S DREAMLAND WALTZES. CONCLUDED.

This musical score is for a piano piece titled "LOVE'S DREAMLAND WALTZES. CONCLUDED." It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is organized into five systems of music, each consisting of a grand staff (treble and bass clef).

- System 1:** Begins with a *cres.* (crescendo) marking. The first five measures show a steady increase in volume. The sixth measure has an accent (>) and a *f* (forte) marking. The system ends with a repeat sign.
- System 2:** Continues the piece. It features a first ending (marked "1") and a second ending (marked "2"). The first ending leads back to an earlier section, while the second ending concludes the system.
- System 3:** Starts with a *mf* (mezzo-forte) marking. The music continues with various chordal textures and melodic lines.
- System 4:** Includes a *cres.* marking and a *f* marking. It also features a first ending (marked "1") and a second ending (marked "2").
- System 5:** The final system on the page. It begins with a *cres.* marking and ends with a *f* marking. The piece concludes with a final chord.

Below the fourth system, the text "Da Capo to Waltz No. 1. ⊕ CODA." is written, indicating a repeat instruction and a coda section.

THE DUDE'S MARCH.

J. F. WAGNER. Op. 150.

f *fz* *mf*

fz *fz*

cres. *f* *fz* *f*

f *p* *f*

fz *fz f* *fz* FINE.

THE DUDE'S MARCH, CONCLUDED.

Moderato.

This musical score is for a piano piece titled "The Dude's March, Concluded." It is written for a grand piano, with a treble and bass staff joined by a brace. The tempo is marked "Moderato." The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into several systems. The first system begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system features a fortissimo (*ff*) dynamic, a trill (*tr*) in the treble, and first and second endings. The fourth system includes a crescendo (*cres.*) and fortissimo (*f*) dynamics. The fifth system is marked "Sva." (Sustained) and includes a piano (*p*) dynamic. The sixth system also includes a piano (*p*) dynamic. The seventh system features a fortissimo (*f*) dynamic and a first ending. The eighth system concludes with a fortissimo (*f*) dynamic and the instruction "March, D.C. al Fine." The score is written in a clear, legible style with standard musical notation, including notes, rests, and dynamic markings.

THE SKIRT DANCE.

(Pas de Quatre.)

Introduced in the Burlesque "Faust up to Date."

MEYER LUTZ.

Maestoso.

f

Sva.....

p

rit.

Sva.....

Tempo di Schottische.

p 2nd time f.

After D. S. go to Trio.

sf

THE SKIRT DANCE. CONCLUDED.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of triplet eighth notes in the treble clef, while the bass clef provides a steady accompaniment of eighth notes. The system concludes with a double bar line and a repeat sign.

D. S.

The second system is marked "TRIO." and continues the musical theme. It features more complex triplet patterns in the treble clef, with the bass clef maintaining a consistent rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The third system continues the piece with similar triplet motifs in the treble clef and accompaniment in the bass clef. The system concludes with a double bar line and a repeat sign.

The fourth system includes a dynamic instruction: "1st time p, 2nd time ff." written above the bass clef staff. The music features a repeat sign followed by a change in the treble clef melody. The system ends with a double bar line and a repeat sign.

The fifth system continues the musical composition with triplet figures in the treble clef and accompaniment in the bass clef. The system concludes with a double bar line and a repeat sign.

The sixth and final system on the page concludes the piece. It features a final triplet motif in the treble clef and a concluding accompaniment in the bass clef. The system ends with a double bar line and a repeat sign.

FEDORA WALTZ.

203

P. BUCALOSSI. Arranged by H. MAYLATH.

Allegretto.

Tempo di Valse.

p

f

f

Fine.

f

1 *2*

O.V. al fine.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system is marked 'Allegretto.' and 'p'. The second system is marked 'Tempo di Valse.' and 'f'. The third system is marked 'f' and 'Fine.'. The fourth system is marked 'f'. The fifth system is marked '1' and '2' and 'O.V. al fine.'.

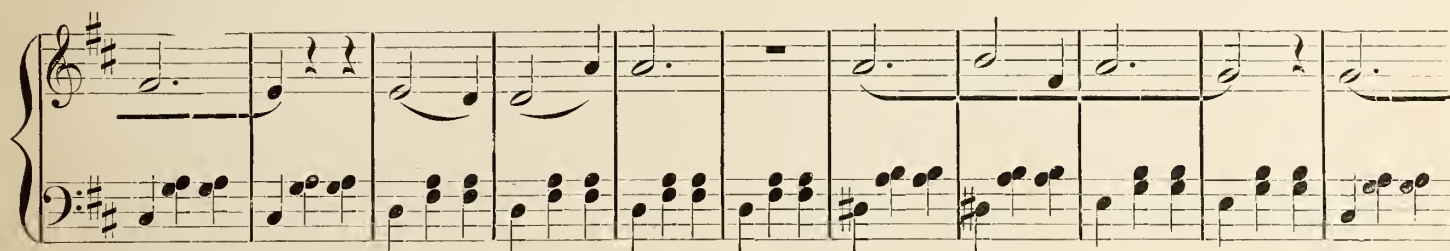
FEDORA WALTZ. Continued.

2. *f*

3. *murmurando.*



L.M.GOTTSCHALK.



LA CHATELEINE WALTZ.

By LEDUC. Arranged by H. MAYLATH.



LA CHATELEINE WALTZ. Continued.



LA CHATELEINE WALTZ. Concluded.

207

con sentimento.
f

8va

f *p*

f *f*

DREAM FACES WALTZ.

Arranged by H. MAYLATH.

By J. MEISSLER

Introd. Tempo di Valse.

1. *mf* *rit.* *Tempo.* *p* *legato.*

Espressivo.

f

Sva. 1 2 *D. C. to end.*

2.

mf

sf f

8va. f

3.

p mf

p pp

f pp D.C. to end.

4.

p

1 2

f

2

ff

OLIVETTE WALTZ.

H. MAYLATH.

Tempo di Valse.

p

OLIVETTE WALTZ. Concluded.

211



THE MERRY WAR WALTZ.

H. MAYLATH.

Tempo di Valse.

The musical score for "The Merry War Waltz" is written for piano and bass. It begins with the tempo marking *Tempo di Valse.* and the key signature of one flat (B-flat major). The time signature is 3/4. The score is divided into six systems, each containing a piano (p) and bass (b) staff. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a forte (f) dynamic. The fourth system is marked *poco rit.* (poco ritardando) and the fifth system is marked *Tempo.* (tempo). The score concludes with a piano (p) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the melody and harmony for both hands.



L.VON BEETHOVEN.

THE MERRY WAR WALTZ. Concluded.

213



THE QUEEN'S LACE HANDKERCHIEF WALTZ.

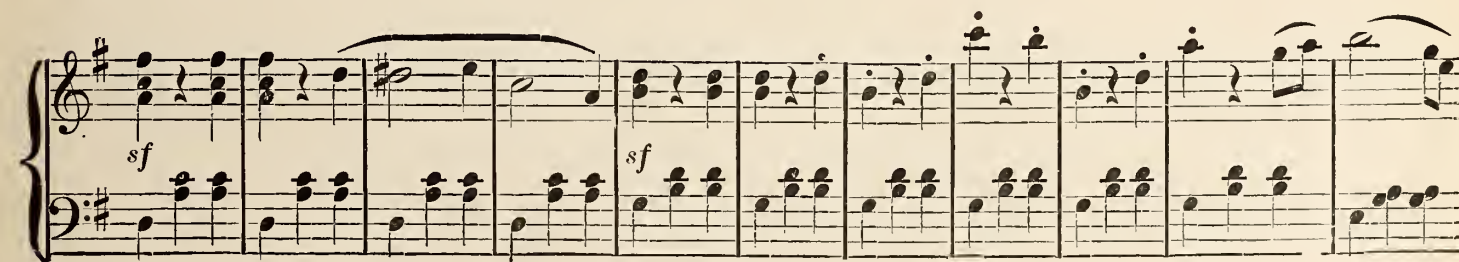
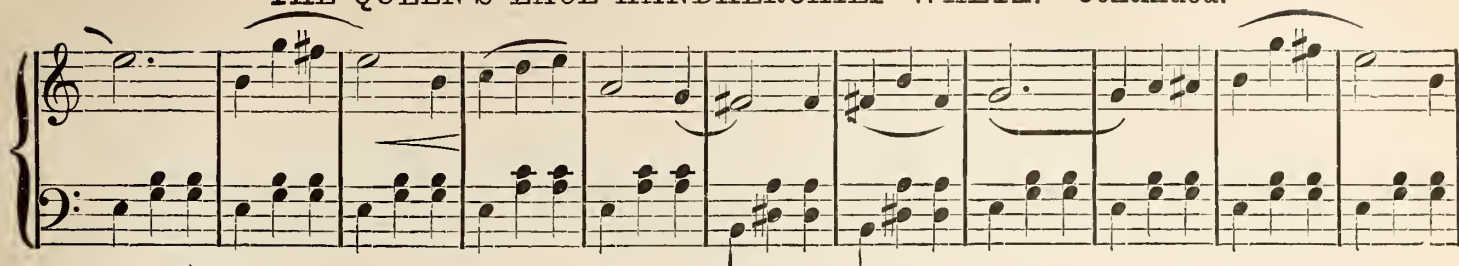
Arranged by H. MAYLATH.

By J. STRAUSS.

Tempo di Valse.

THE QUEEN'S LACE HANDKERCHIEF WALTZ. Continued.

215



THE QUEEN'S LACE HANDKERCHIEF WALTZ. Concluded.

Two systems of musical notation for 'The Queen's Lace Handkerchief Waltz'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The second system continues the piece, featuring a dynamic marking of *f* (forte) and a wavy line indicating a trill or tremolo in the treble staff.

TRÈS-JOLIE (CHARMING) WALTZ.

Arranged by H. MAYLATH.

By E. WALDTEUFEL.

Tempo di Valse. Cantando.

Two systems of musical notation for 'Très-Jolie (Charming) Waltz'. The first system is marked with a large '1.' and a dynamic marking of *p* (piano). It features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system continues the piece, marked with a large '2.' and a dynamic marking of *p*. It includes various musical notations such as slurs, ties, and dynamic markings like *sf* (sforzando) and *f* (forte). The piece concludes with a final chord in the bass staff.

TRES-JOLIE (CHARMING) WALTZ. Continued.

217

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two sharps (F# and C#). The system ends with a repeat sign.

Second system of musical notation. The treble clef staff continues the melody with various note values and rests. The bass clef staff continues the harmonic accompaniment. The system ends with a repeat sign.

Third system of musical notation. The treble clef staff features a melody with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass clef staff continues the harmonic accompaniment. The system ends with a repeat sign.

Fourth system of musical notation, marked with a large '3.' in the left margin. The treble clef staff contains a more active melody with many sixteenth notes. The bass clef staff continues the harmonic accompaniment. The system ends with a repeat sign.

Fifth system of musical notation. The treble clef staff continues the active melody, with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass clef staff continues the harmonic accompaniment. The system ends with a repeat sign.

Sixth system of musical notation. The treble clef staff continues the melody with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass clef staff continues the harmonic accompaniment. The system ends with a repeat sign.

TRÉS-JOLIE (CHARMING) WALTZ. Concluded.

4.

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a piano (p) dynamic. The second system includes a forte (f) dynamic marking. The third system contains first and second endings, with the first ending marked with a forte (f) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a final cadence, also featuring first and second endings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

LES SIRÈNES WALTZ.

Arranged by H. MAYLATH.

By E. WALDTEUFEL.

Tempo di Valse.

1. *p*

End.

f

D.C. to (C)

2. *f*

LES SIRENES WALTZ. Continued.



LES SIRENES WALTZ. Concluded.

221



THE BEGGAR STUDENT WALTZ.

Arranged by H. MAYLATH.

By MILLÖCKER.

Tempo di Valse.

The musical score is written for piano and bass. It begins with a treble and bass staff system. The key signature has two flats (B-flat major). The time signature is 3/4. The first system includes a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The fourth system includes a *rit.* (ritardando) marking followed by a *Tempo.* (tempo) marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a mezzo-forte (*mf*) dynamic marking. The score concludes with a final cadence in the bass staff.

THE BEGGAR STUDENT WALTZ. Concluded.

223

The first system of musical notation consists of two staves. The upper staff features a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *p* (piano). Measure numbers 1 and 2 are indicated above the staff.

The second system continues the melody and accompaniment. The upper staff has a more active melodic line with slurs and ties. The lower staff maintains a steady accompaniment pattern. The key signature remains one flat.

The third system shows further development of the musical themes. The upper staff includes more complex rhythmic patterns and slurs. The lower staff continues with block chords and moving lines. A dynamic marking of *f* is present.

The fourth system features a variety of dynamics, including *f* (forte) and *mf* (mezzo-forte). The melody in the upper staff is characterized by slurs and ties, while the accompaniment in the lower staff uses a mix of chords and single notes.

The fifth system continues the waltz with consistent melodic and harmonic patterns. The upper staff has a flowing melody with slurs, and the lower staff provides a solid accompaniment with chords.

The sixth and final system concludes the piece. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). The system ends with a double bar line and repeat signs. Measure numbers 1 and 2 are indicated above the staff.

MY QUEEN WALTZ.

BUCALOSSI.

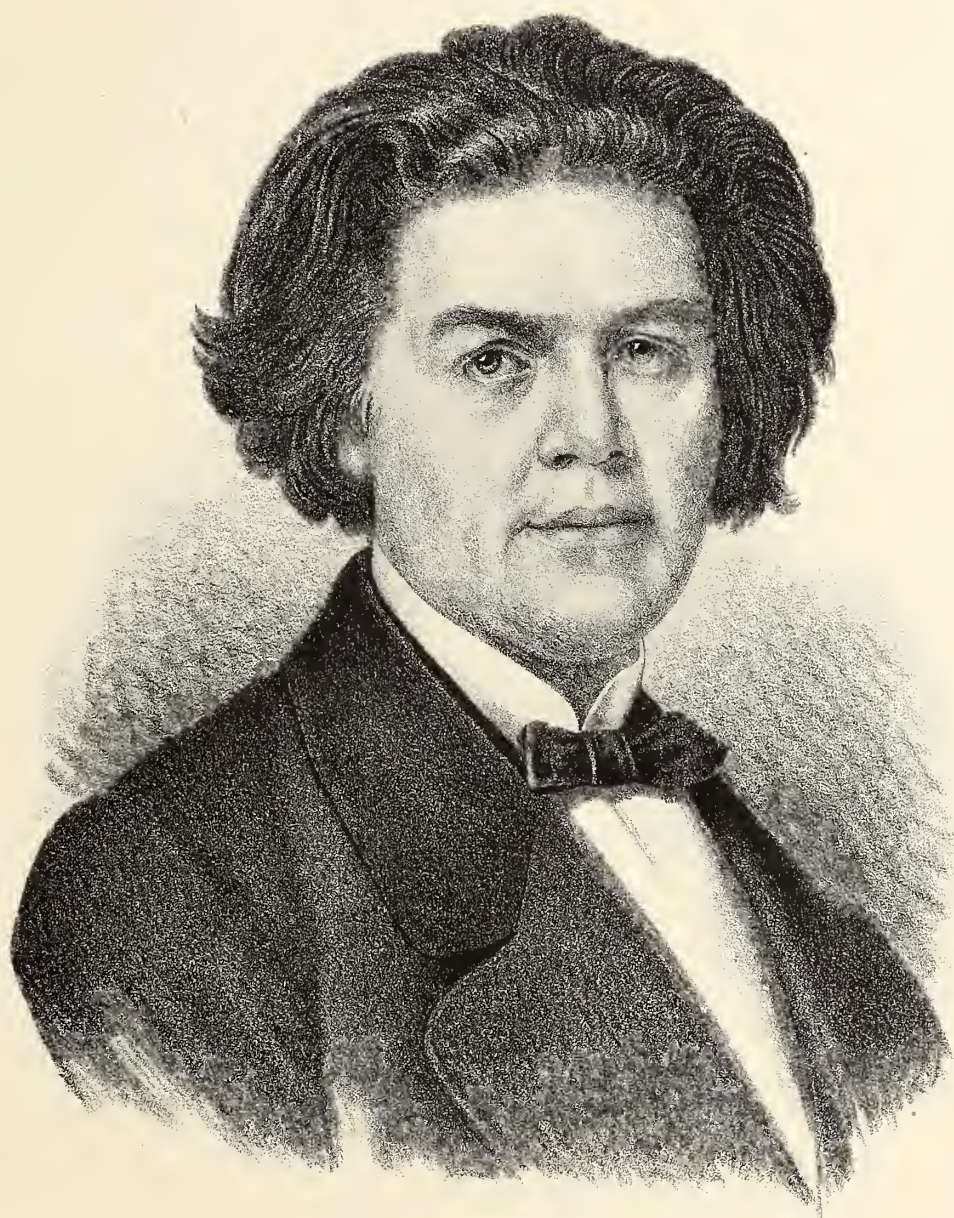
Tempo di Valse.

8va. ~~~~~

The first system of musical notation for 'My Queen Waltz' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and begins with a piano (*p*) dynamic. It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A wavy line labeled '8va.' is positioned above the first staff. The system concludes with a first ending bracket labeled '1'.

The second system of musical notation continues the piece. It features two staves. The upper staff has a treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a steady accompaniment. A wavy line labeled '8va.' is placed above the first staff. The system ends with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The third system of musical notation continues the piece. It consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic. The lower staff is in bass clef and provides a harmonic accompaniment. A wavy line labeled '8va.' is positioned above the first staff. The system concludes with a first ending bracket labeled '1'.



A. RUBINSTEIN.



MY QUEEN WALTZ. Concluded.

225

2.

3.

THE WANDERING JEW WALTZ.

Arranged by H. MAYLATH.

By BURGMULLER

Introd. Moderato.

Andante Cantabile.

The introduction consists of three systems of piano music. The first system is in 2/4 time, marked *Introd. Moderato.* and *f*. The second system continues the melody and accompaniment, marked *Andante Cantabile.* and *p*. The third system features a triplet of eighth notes, marked *sf* and *dolce.*. The fourth system continues the melody and accompaniment, marked *f* and *poco animato.*. The fifth system features a triplet of eighth notes, marked *espressivo.*. The sixth system continues the melody and accompaniment, marked *8va.* and *dim. e rall.*.

WALTZ.

The waltz section consists of two systems of piano music. The first system is in 3/4 time, marked *p* and *grazioso.*. The second system continues the melody and accompaniment, marked *dim. e rall.*.

THE WANDERING JEW WALTZ. Continued.

227

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is in a waltz style. The first measure has a forte (f) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand.

Second system of musical notation. The key signature remains three flats. The melody continues in the right hand, with a forte (f) dynamic marking at the end of the system.

Third system of musical notation. The key signature remains three flats. The melody is marked *Sva.* (Sustained). The accompaniment in the left hand consists of chords.

Fourth system of musical notation. The key signature remains three flats. The melody is marked *Sva.* (Sustained). The system ends with two measures marked 1 and 2, indicating a repeat or a specific phrasing.

Fifth system of musical notation. The key signature changes to two flats (B-flat, E-flat). The tempo/mood is marked *Giacoso*. The melody is marked *p* (piano). The system ends with a *Sva.* (Sustained) marking.

Sixth system of musical notation. The key signature remains two flats. The melody is marked *Sva.* (Sustained). The system includes a forte (f) dynamic marking and ends with two measures marked 1 and 2, indicating a repeat or a specific phrasing.

THE WANDERING JEW WALTZ. Concluded.

Musical score for "The Wandering Jew Waltz" (Concluded). The score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system includes the instruction *sotto voce.* in the left hand. The second system continues the melodic and harmonic development. The third system concludes with a final cadence marked with a double bar line and repeat dots.

MYOSOTIS WALTZES.

Arranged by H. MAYLATH.

By Car. LOWTHIAN.

Tempo di Valse.

Musical score for "Myosotis Waltzes" (First system). The score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It includes the instruction *con brio.* in the left hand. The first system concludes with a double bar line and repeat dots. The second system begins with a *rall.* (rallentando) instruction and continues with a *Legato.* instruction.

Musical score for "Myosotis Waltzes" (Second system). This system continues the waltz, featuring a *cresc.* (crescendo) instruction in the left hand.

Musical score for "Myosotis Waltzes" (Third system). This system concludes the waltz, featuring a *rin-forz.* (rinforzando) instruction in the left hand.

MYOSOTIS WALTZES. Continued.

229

Sva. *cresc.* *f* *End.*

f

D.C. to end.

2. *mf*

f

f *1* *2*

MYOSOTIS WALTZES. Concluded.

3.

The musical score is written for piano and consists of five systems of music. The first system is marked with a '3.' and a piano 'p' dynamic. It features a treble and bass staff with various chords and melodic lines. The second system continues the piece with similar harmonic structures. The third system includes a forte 'f' dynamic and a key signature change to one sharp (F#). The fourth and fifth systems continue the piece with complex chordal textures and melodic fragments. The piece concludes with a final cadence in the fifth system.

INVITATION TO DANCE.

C. M. WEBER.

INTRODUCTION.

Andante sostenuto.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The introduction consists of 24 measures, organized into six systems of two staves each. The tempo is marked *Andante sostenuto*. The score includes various dynamic markings: *p* (piano) at the beginning of the first system, measures 5, 10, and 15; *sf* (sforzando) at measures 4, 9, 14, and 19; and *p marcato* at measure 20. The piece concludes with a *rit.* (ritardando) marking at measure 23. The notation includes treble and bass clefs, a key signature of two flats, and a variety of musical symbols such as notes, rests, slurs, and dynamic markings.

INVITATION TO DANCE. Continued.

Vivace.

The first system of musical notation is in 3/4 time, key of B-flat major. The treble clef staff begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. The system concludes with a repeat sign.

The second system continues the piece. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads back to an earlier section, while the second ending concludes with a forte (*sf*) dynamic. The treble clef staff has a piano (*p*) dynamic at the start.

The third system features lyrics in Italian: *p dolce e il canto molto espressivo.* The music is characterized by a steady, expressive accompaniment in the bass clef staff, while the treble clef staff contains a melodic line with various intervals and accidentals.

The fourth system continues the melodic and harmonic development. The treble clef staff shows a series of chords and single notes, while the bass clef staff provides a consistent accompaniment. The system ends with a repeat sign.

The fifth system concludes the piece. It features a final melodic phrase in the treble clef staff, supported by a bass clef accompaniment. The system ends with a repeat sign.

INVITATION TO DANCE. Concluded.

233



THE SKATER'S WALTZ.

Arranged by H. MAYLATH.

E. WALDTEUFEL.

Introd. Sostenuto.

rit.

Tempo di Valse.

1.

Risoluto.

2.



THE SKATER'S WALTZ. Concluded.

Amabile.

4.

*p**End.**mf**f*

CARRIE'S WALTZ.

HEINRICH LICHNER, Op. 135, No. 3.

*Allegro moderato.**amoroso.**p*

CARRIE'S WALTZ. Concluded.

237

The first system of musical notation for 'Carrie's Waltz' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The system contains 12 measures. Measures 1-6 are marked with a first ending bracket (1) and measures 7-12 with a second ending bracket (2). The music features a mix of chords and moving lines in both hands.

The second system of musical notation continues the piece. It begins with the tempo marking *amoroso.* and the dynamic marking *p* (piano). The system contains 12 measures. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords.

The third system of musical notation includes a first ending bracket (1) over measures 1-4 and a second ending bracket (2) over measures 5-8. The system concludes with the word *Fine.* and the tempo marking *p dolce.* (piano dolce). The music features a mix of chords and moving lines in both hands.

The fourth system of musical notation continues the piece. It begins with the dynamic marking *mf* (mezzo-forte). The system contains 12 measures. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords.

The fifth system of musical notation begins with the tempo marking *p dolce.* (piano dolce). The system contains 12 measures. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords.

The sixth system of musical notation includes a first ending bracket (1) over measures 1-4 and a second ending bracket (2) over measures 5-8. The system concludes with the word *D.S. al Fine*. The music features a mix of chords and moving lines in both hands.

SOLDIER'S MARCH.

GUSTAV LANGE.

*Allegro scherzando.
Tempo di marcia.*

The musical score is written for piano and organ. It consists of six systems of music, each with a piano (p) part on the left and an organ part on the right. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and dynamic markings. The first system begins with a piano part marked *mf*. The second system includes first and second endings, with the piano part marked *mf* at the end. The third system features a piano part with a *cres.* marking. The fourth system includes a piano part with a *cres. molto.* marking and a piano part marked *f*. The fifth system includes a piano part marked *mf*. The sixth system concludes the piece.

mf

mf

cres.

cres. molto. *f* *mf*

Two systems of musical notation for piano. The first system consists of five measures. The second system consists of six measures, ending with a double bar line. The key signature is one sharp (F#). The first system includes the instruction *animato.* above the second measure. The second system includes the instruction *cres.* above the first measure, *f sempre.* above the third measure, and *ff* above the fifth measure. The notation features various rhythmic values, including eighth and sixteenth notes, and rests.

MARCH.

SCOTSON CLARK.

Three systems of musical notation for piano. The first system begins with the instruction *Maestoso.* above the first measure. The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the third system.

FUNERAL MARCH.

CHOPIN.

Lento.

The musical score for Chopin's Funeral March, Op. 9, No. 2, is presented in five systems. The tempo is marked *Lento.* and the key signature has one sharp (F#). The dynamics range from piano (*p*) to fortissimo (*ff*).

System 1: The piano part begins with a piano (*p*) dynamic, featuring a melody of eighth and sixteenth notes. The bass part provides a steady accompaniment of quarter notes.

System 2: The piano part continues with a melody of eighth and sixteenth notes, marked with an *x* above the staff. The bass part remains a steady accompaniment of quarter notes.

System 3: The piano part features a melody of eighth and sixteenth notes, marked with an *f* dynamic. The bass part continues with a steady accompaniment of quarter notes.

System 4: The piano part features a melody of eighth and sixteenth notes, marked with an *f* dynamic. The bass part continues with a steady accompaniment of quarter notes.

System 5: The piano part features a melody of eighth and sixteenth notes, marked with an *ff* dynamic. The bass part continues with a steady accompaniment of quarter notes.

FUNERAL MARCH. Concluded.

241

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a half rest, followed by a quarter note G4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'p' (piano) dynamic and the word 'Fine'.

The second system of musical notation continues the piece. The treble staff features a half note G4, followed by a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'p' (piano) dynamic.

The third system of musical notation continues the piece. The treble staff features a half note G4, followed by a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'tr' (trill) dynamic.

The fourth system of musical notation continues the piece. The treble staff features a half note G4, followed by a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'cres.' (crescendo) dynamic.

The fifth system of musical notation continues the piece. The treble staff features a half note G4, followed by a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'p' (piano) dynamic.

The sixth system of musical notation concludes the piece. The treble staff features a half note G4, followed by a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The system concludes with a half note G2 and a quarter note A2, marked with a 'tr' (trill) dynamic and the word 'D.C.' (Da Capo).

WEDDING MARCH.

MENDELSSOHN.

Allegro.

The musical score is written for piano in C major, 2/4 time, and consists of five systems of two staves each. The tempo is marked *Allegro*. The score begins with a piano (*f*) dynamic. The first system features a melody in the right hand with accents and a bass line with triplets. The second system continues the melody and bass line, with a triplet in the right hand. The third system introduces a forte (*ff*) dynamic in the bass line. The fourth system continues the melody and bass line, with a forte (*ff*) dynamic in the right hand. The fifth system concludes the piece with a final chord and a repeat sign.



F. MENDELSSOHN.

WEDDING MARCH. Continued.

243



WEDDING MARCH. Concluded.



THE BEGGAR STUDENT MARCH.

245

MILLOCKER.

Alla marcia.

The musical score is written for piano and grand staves. It begins with the tempo marking *Alla marcia.* and the dynamic *f*. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of six systems of music. The first system has a piano part with a forte (*f*) dynamic and a grand staff with a piano part marked *f*. The second system continues the piano and grand staves. The third system has a piano part with a fortissimo (*ff*) dynamic and a grand staff with a piano part marked *ff*. The fourth system has a piano part with a fortissimo (*ff*) dynamic and a grand staff with a piano part marked *ff*. The fifth system has a piano part with a mezzo-forte (*mf*) dynamic and a grand staff with a piano part marked *mf*. The sixth system has a piano part with a piano (*p*) dynamic and a grand staff with a piano part marked *p*. The score concludes with a double bar line and a repeat sign. The word *Fine.* is written at the end of the fourth system.

BOCCACIO MARCH.

FR. SUPPÉ.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time (C). The system begins with a forte (*f*) dynamic. The treble staff features a trill (*tr*) on a note in the third measure. The system concludes with a repeat sign.

Second system of musical notation. Treble and bass staves. Continuation of the piece. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. Treble and bass staves. The treble staff includes a triplet of eighth notes in the second measure. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. The system includes a fortissimo (*ff*) dynamic marking in the bass staff towards the end. The treble staff has a melodic flourish.

Fifth system of musical notation. Treble and bass staves. The system is divided into two parts: "1st time." and "2d time." The "2d time" section begins with a piano (*p*) dynamic. The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves. The system includes a sforzando (*sf*) dynamic marking and a final forte (*f*) dynamic. The piece concludes with a final chord in the bass staff.

BOCCACIO MARCH.—CONCLUDED.

247

8va.....

ff

1st.

2d time.

Detailed description: This block contains the concluding section of the Boccacio March. It features two systems of piano accompaniment. The first system consists of two measures. The second system also consists of two measures, with the first measure marked *ff* and the second measure marked *8va.....*. The final two measures are marked *1st.* and *2d time.*

PROCESSION MARCH.

SCOTSON CLARK.

Marziale.

ff

mf

al Trio.

Detailed description: This block contains the main body of the Procession March. It begins with a *Marziale.* tempo marking and a *ff* dynamic. The score is written for piano and includes a variety of musical notations, including triplets and slurs. A *mf* dynamic marking appears in the third system. The piece concludes with a section marked *al Trio.*

PROCESSION MARCH.—CONCLUDED.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with the instruction *D. C. al Trio.*

Second system of musical notation, marked *espressivo.* and *mf*. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment consisting of triplets of eighth notes. The system concludes with a *f* (forte) dynamic marking.

Third system of musical notation, marked *1st time.* It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment consisting of triplets of eighth notes. The system concludes with a repeat sign.

Fourth system of musical notation, marked *2d time.* It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment consisting of triplets of eighth notes. The system concludes with the instruction *END.* and a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with a repeat sign.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with the instruction *Repeat Trio to End.*

SWEDISH WEDDING MARCH.

SODERMANN.

Animato e legg.

The musical score is written for piano and includes an 8va (octave) part. It is in 2/4 time and B-flat major. The score is divided into five systems, each with a piano part and an 8va part. The piano part begins with a *mf* (mezzo-forte) dynamic. The 8va part begins with a *ff* (fortissimo) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The 8va part is marked with a dotted line and the text "8va.....". The piano part includes a *pp* (pianissimo) marking in the second system. The score concludes with a final cadence in the fifth system.

mf

ff

pp

f

ff

pp

mf

f

ff

pp

This page contains six systems of musical notation for piano, written in a minor key (one flat). The notation is arranged in two columns of three systems each. The dynamics and markings are as follows:

- System 1:** Treble clef has a whole rest. Bass clef starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and ends with a piano (*p*) dynamic.
- System 2:** Treble clef has a whole rest. Bass clef starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and ends with a piano (*p*) dynamic.
- System 3:** Treble clef starts with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*), and ends with a forte (*f*) dynamic.
- System 4:** Treble clef has a whole rest. Bass clef starts with a pianissimo (*pp*) dynamic, followed by a crescendo to forte (*f*), and ends with a piano (*p*) dynamic.
- System 5:** Treble clef starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*), and ends with a piano (*p*) dynamic.
- System 6:** Treble clef starts with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), and ends with a pianissimo (*pp*) dynamic.

CHRISTMAS BELLS MARCH.

WYMAN. 251

Marziale.

sf *f*

1st time. *2d time.* *p*

f

FINE. *sf*

f

CHRISTMAS BELLS MARCH.—CONCLUDED.

8va.....

f

8va.....

8va.....

f

D.C. to FINE.

MARCH AUX FLAMBEAUX.

SCOTSON CLARK.

f

ff

3

3

1st time.

2d time.

FINE

p

1st time.

2d time.

D.C. from *f* to FINE.

TRIG. *Espressivo.*

Musical score for "March aux Flambeaux" (March with Torches). The score is in 2/4 time, key of B-flat major, and consists of four systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a sforzando (*sf*) dynamic. The third system features a fortissimo (*ff*) dynamic and includes first and second endings. The fourth system concludes the piece with a repeat sign. The notation includes various chords, arpeggios, and melodic lines in both the right and left hands.

WAVES OF THE OCEAN MARCH.

C. D. BLAKE.

INTRODUCTION.

MARCH.
legato.

Musical score for "Waves of the Ocean March" (Introduction and March). The score is in 2/4 time, key of B-flat major, and consists of two systems of piano accompaniment. The first system is the introduction, marked with a fortissimo (*f*) dynamic. The second system is the march, marked with a sforzando (*sf*) dynamic and a fortissimo (*f*) dynamic. The notation includes various chords, arpeggios, and melodic lines in both the right and left hands.

WAVES OF THE OCEAN MARCH.—CONTINUED.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic pattern reminiscent of waves. A dynamic marking of *f* (forte) appears in the fifth measure. The system concludes with a double bar line and the word "END." written above the staff.

Second system of the musical score, continuing the complex rhythmic texture from the first system. It maintains the same key signature and features similar beamed note patterns. The system ends with a double bar line.

Third system of the musical score, marked "TRIO." at the beginning. The tempo or mood is indicated by the instruction *il canto marcato.* (marked cantabile). A dynamic marking of *p* (piano) is present. The texture is less dense than the previous systems, with more sustained notes and fewer beamed sixteenth notes. The system ends with a double bar line.

Fourth system of the musical score, continuing the Trio section. It features a steady rhythmic pattern with beamed eighth and sixteenth notes. The system ends with a double bar line.

Fifth system of the musical score, the final system on this page. It continues the Trio section's texture. The system ends with a double bar line.

musical score for "WAVES OF THE OCEAN MARCH.—CONCLUDED." The score is written for piano and consists of six systems of music. The key signature is one flat (B-flat major), and the time signature is 2/4. The first system shows a steady eighth-note accompaniment in the right hand and a simple bass line in the left. The second system introduces triplets in the right hand. The third system continues with triplets. The fourth system features a forte (f) dynamic and a more complex, syncopated accompaniment. The fifth system continues the complex accompaniment. The sixth system concludes with a "D.C. to End." marking.

THE DEVIL'S MARCH.

ARR. BY H. MAYLATH.

FR. SUPPÉ.

Marziale.

The first system of musical notation for 'The Devil's March'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music begins with a forte (f) dynamic. The first measure is marked with a 'sf' (sforzando) dynamic. The melody in the treble clef is characterized by eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. A repeat sign is present after the first four measures.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble clef features more complex rhythmic patterns, including beamed sixteenth notes. The bass clef continues with a consistent eighth-note accompaniment.

The third system of musical notation. The treble clef melody continues with various note values and rests. The bass clef accompaniment remains steady. The system concludes with a double bar line.

The fourth system of musical notation. It begins with a forte (f) dynamic. The treble clef features a series of chords and moving lines. The bass clef continues with eighth-note accompaniment. The system ends with a double bar line.

The fifth system of musical notation. It includes a first ending section marked '1st time.' and a second ending section marked '2d time.' with an '8va.' (octave) instruction. The treble clef has a melodic line that changes between the two endings. The bass clef continues with eighth-note accompaniment. A forte (f) dynamic is indicated in the middle of the system.

The sixth system of musical notation. It begins with a forte (f) dynamic. The treble clef features a melodic line with various note values. The bass clef continues with eighth-note accompaniment. The system concludes with a double bar line.

THE DEVIL'S MARCH.—CONCLUDED.

257

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

TRIO.

The second system marks the beginning of the Trio section. It features a grand staff with a treble and bass clef. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). The word "FINE." is written above the bass staff.

The third system continues the Trio section with a grand staff. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The music is in a key with one flat (B-flat major or D minor).

The fourth system continues the Trio section. It includes a first ending (1st time) and a second ending (2d time). The first ending leads to a repeat, and the second ending leads to a different section. Dynamics include *f* (forte).

The fifth system continues the Trio section with a grand staff. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The music is in a key with one flat (B-flat major or D minor).

The sixth system concludes the Trio section. It includes a first ending (1st time) and a second ending (2d time). The first ending leads to a repeat, and the second ending leads to a different section. Dynamics include *f* (forte). The text "D.C. to fine." is written at the bottom right.

CORONATION MARCH.

From MEYERBEER'S Opera, "THE PROPHETE."

Maestoso.

f

f

piu mosso.

f

f

f

Cantabile.

p



F. CHOPIN.

CORONATION MARCH. Continued.

259

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a half note, followed by eighth and sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the melody and accompaniment. It includes a dynamic marking of *sf* (sforzando) in the bass clef. The system concludes with a repeat sign.

The third system features a grand staff with a treble and bass clef. The key signature remains two flats. The melody in the treble clef is marked with a forte *f* dynamic. The bass clef accompaniment consists of a steady eighth-note pattern.

The fourth system continues the melody and accompaniment. It includes a dynamic marking of *f* (forte) in the bass clef. The system concludes with a repeat sign.

The fifth system begins with the tempo instruction *piu mosso.* (more motion). The grand staff continues with a treble and bass clef. The key signature remains two flats. The melody in the treble clef is marked with a forte *f* dynamic. The bass clef accompaniment consists of a steady eighth-note pattern.

The sixth system continues the melody and accompaniment. It includes a dynamic marking of *f* (forte) in the bass clef. The system concludes with a repeat sign and a final key signature change to three flats (B-flat, E-flat, and A-flat).

CORONATION MARCH. Continued.

First system of musical notation. The treble staff begins with a piano (*p*) dynamic. The bass staff features a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff includes a section marked *sf* (sforzando). The bass staff continues with eighth-note accompaniment.

Third system of musical notation. The treble staff features a section marked *Cantabile.* (Cantabile). The bass staff includes a section marked *f* (forte). The system concludes with a 12/8 time signature change.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff features a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble staff begins with a section marked *Piu mosso.* (Piu mosso). The bass staff includes a section marked *sf* (sforzando). The system concludes with a 12/8 time signature change.

Sixth system of musical notation. The treble staff features a section marked *f* (forte). The bass staff includes a section marked *f* (forte). The system concludes with a 12/8 time signature change.

CORONATION MARCH. Concluded.

261

8va

f

3va.

Marcato.

ff

This section of the musical score for the Coronation March concludes with a series of chords and a final flourish. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment. The tempo and dynamics are marked with *Marcato.* and *ff*.

FUNERAL MARCH.

By Fr. CHOPIN.

p IMITATION OF THE CHURCH-BELL.

Sempre. *p*

poco cres.

f *ff*

tr p *tr*

dim. e rall.

This section of the musical score for the Funeral March by Fr. Chopin begins with a piano introduction marked *p* and *IMITATION OF THE CHURCH-BELL.* The tempo is marked *Sempre.* and the dynamics range from *p* to *ff*. The piece includes a section marked *poco cres.* and a final section marked *dim. e rall.* with trills.

FUNERAL MARCH. Continued.

p

sempre.

poco cres.

f

ff

tr

dim. e rall.

TRIO.

p dolce.

tr

p

FUNERAL MARCH. Concluded.

263

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings are present throughout the piece, including *p* (piano), *f* (forte), *ff* (fortissimo), and *dim. e rall.* (diminuendo and rallentando). Specific performance instructions like *tr* (trill), *sempre. p* (always piano), and *poco cres.* (a little crescendo) are also included. The piece concludes with a final cadence in the last system.

JOLLY BROTHERS GALOP.

BUDIK. Arr. by H. MAYLATH.

INTRODUCTION.

Vivace.

The musical score is written for piano and includes an 8va (octave) staff. It begins with an **INTRODUCTION** in 2/4 time, marked *Vivace*. The piano part starts with a forte (*f*) dynamic, while the 8va part begins with a piano (*p*) dynamic. The introduction consists of 16 measures. The first system (measures 1-8) features a piano accompaniment of eighth notes and a melody in the 8va staff. The second system (measures 9-16) continues the piano accompaniment with a *sf* (sforzando) dynamic in the 8va staff. The third system (measures 17-24) includes a *staccato* marking in the piano part and an 8va line. The fourth system (measures 25-32) features a forte (*f*) dynamic in the piano part. The fifth system (measures 33-40) continues the piano accompaniment. The sixth system (measures 41-48) features a forte (*f*) dynamic in the piano part. The seventh system (measures 49-56) features a forte (*f*) dynamic in the piano part. The eighth system (measures 57-64) features a forte (*f*) dynamic in the piano part. The score concludes with a **TRIO** section in 2/4 time, marked *Fine.* and *sf* (sforzando). The Trio section consists of 8 measures, starting with a piano accompaniment of eighth notes and a melody in the 8va staff.

1 2

f *f* *ff*

8va

8va

8va.

1 2

f

D.C. al Fine.

Detailed description: This block contains the concluding section of the 'Jolly Brothers Galop'. It consists of four systems of piano music. The first system has two measures with first and second endings. The second system includes a fortissimo (ff) section with an 8va (octave) marking. The third system continues with an 8va. The fourth system concludes with a first ending, a fortissimo (f) section, and a 'D.C. al Fine.' instruction.

WAVES OF THE OCEAN GALOP.

C. D. BLAKE. Arranged by H. MAYLATH.

Vivace.

f

p Legg.

rit.

p

Detailed description: This block contains the beginning of the 'Waves of the Ocean Galop'. It starts with a 'Vivace.' tempo marking. The first system is in 2/4 time and features a fortissimo (f) dynamic. The second system begins with a piano (p) dynamic and a 'Legg.' (lento) marking. The piece concludes with a 'rit.' (ritardando) marking and a piano (p) dynamic.

WAVES OF THE OCEAN GALOP.

Tempo.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a *Tempo.* marking. The bass staff begins with a *sf* (sforzando) marking. The music is in 2/4 time and features a series of chords and eighth-note patterns in the bass.

The second system of musical notation continues the piece. It features a series of chords and eighth-note patterns in the bass, with some melodic lines in the treble.

8va

The third system of musical notation is marked *8va* (octave) and *f* (forte). It features a series of chords and eighth-note patterns in the bass, with some melodic lines in the treble.

8va

The fourth system of musical notation is marked *8va* (octave). It features a series of chords and eighth-note patterns in the bass, with some melodic lines in the treble.

TRIO.

The fifth system of musical notation is marked *TRIO.* and is in 2/4 time. It features a series of chords and eighth-note patterns in the bass, with some melodic lines in the treble.

The sixth system of musical notation continues the piece. It features a series of chords and eighth-note patterns in the bass, with some melodic lines in the treble. The piece concludes with a final chord in the bass.



QUI VIVE GALOP.

GANZ

Vivace.

p

8va.....

f

mf

f

p

8va.....

f

FINE.

The musical score is written for piano and grand staff. It begins with a 'Vivace' tempo marking. The first system features a piano (*p*) dynamic. The second system includes an octave marking (*8va.....*) and dynamics of *f* and *mf*. The third system continues the piano accompaniment. The fourth system features triplets in the right hand and a forte (*f*) dynamic. The fifth system returns to a piano (*p*) dynamic. The sixth system concludes with an octave marking (*8va.....*), a forte (*f*) dynamic, and a 'FINE' marking.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff features a steady eighth-note accompaniment. The key signature is one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the seventh measure of the bass staff.

Third system of musical notation. The treble clef staff includes an octave marking "8va....." above the first measure. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a forte (*f*) dynamic marking in the second measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff shows a more active melody with sixteenth notes. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff includes an octave marking "8va....." above the first measure. The system concludes with two first endings, labeled "1" and "2", in the final measures. The key signature changes to two flats (B-flat and E-flat) in the final measure.

QUI VIVE GALOP.—CONCLUDED.

8va.....

8va.....

3

3

3

3

f

f

f

f

D.C.

This musical score is for a piano piece in B-flat major, 2/4 time. It consists of five systems of music. The first system begins with a forte (f) dynamic. The second system features an 8va (octave) marking and triplet markings (3) in the right hand. The third system includes a forte (f) dynamic. The fourth system also includes a forte (f) dynamic. The fifth system concludes with a D.C. (Da Capo) marking. The score is written for piano with a grand staff (treble and bass clefs).

Vivace.

FULL OF JOY GALOP.

FAHRBACH.

p

This musical score is for a piano piece in 2/4 time. It begins with a piano (p) dynamic. The score is written for piano with a grand staff (treble and bass clefs). The tempo is marked as Vivace.

First system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. A dynamic marking *f* is present in the treble staff. The system concludes with two first endings, labeled 1 and 2.

Second system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. A dynamic marking *f* is present in the treble staff.

Third system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. The system concludes with two first endings, labeled 1 and 2. The text *al Trio.* is written below the second ending.

Fourth system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. A dynamic marking *p* is present in the treble staff. The text *Trio.* is written above the first measure. The system is in 2/4 time.

Fifth system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. A dynamic marking *f* is present in the treble staff. The system concludes with two first endings, labeled 1 and 2.

Sixth system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes, while the bass staff contains chords. A dynamic marking *p* is present in the treble staff, and a dynamic marking *sf* is present in the bass staff. The system concludes with two first endings, labeled 1 and 2. The text *D.C. to end.* is written below the second ending.

LILY OF THE VALLEY MAZURKA.

S. SMITH.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is two flats (B-flat major), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a treble staff featuring a triplet of eighth notes and a sixteenth note, followed by a series of eighth notes. The bass staff starts with a whole rest. The second system continues the melody in the treble staff, with a forte (*f*) dynamic marking. The third system features a series of eighth notes in the treble staff, with a forte (*f*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system continues the melody in the treble staff, with a piano (*p*) dynamic marking. The sixth system concludes the piece with a forte (*f*) dynamic marking. The score is arranged by B. F. Banes, as indicated by the copyright notice.

LILY OF THE VALLEY MAZURKA. Continued.

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First system of musical notation. The treble clef staff features a melody with triplets of eighth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the accompaniment. A repeat sign is used in the fourth measure of the treble staff.

Third system of musical notation. The treble clef staff includes a melodic phrase marked *cres.* (crescendo). The bass clef staff continues the accompaniment. A dynamic marking of *pp* (pianissimo) appears in the fifth measure of the treble staff.

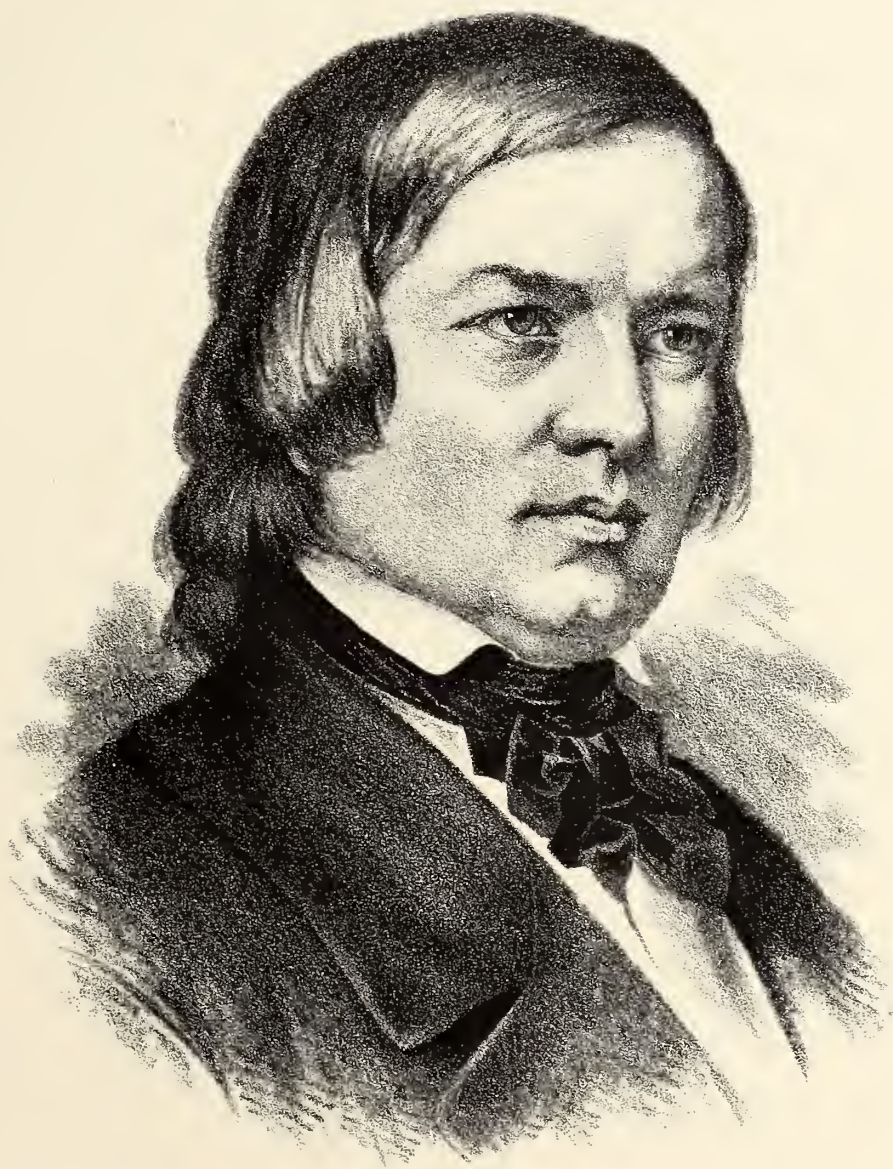
Fourth system of musical notation. The treble clef staff features a melodic line with a *8va.* (octave) marking above the first measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a *8va.* (octave) marking above the first measure. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with a *8va.* (octave) marking above the first measure. The bass clef staff includes dynamic markings of *sf* (sforzando) in the second and fourth measures. The system concludes with a double bar line.

LILY OF THE VALLEY MAZURKA. Continued.

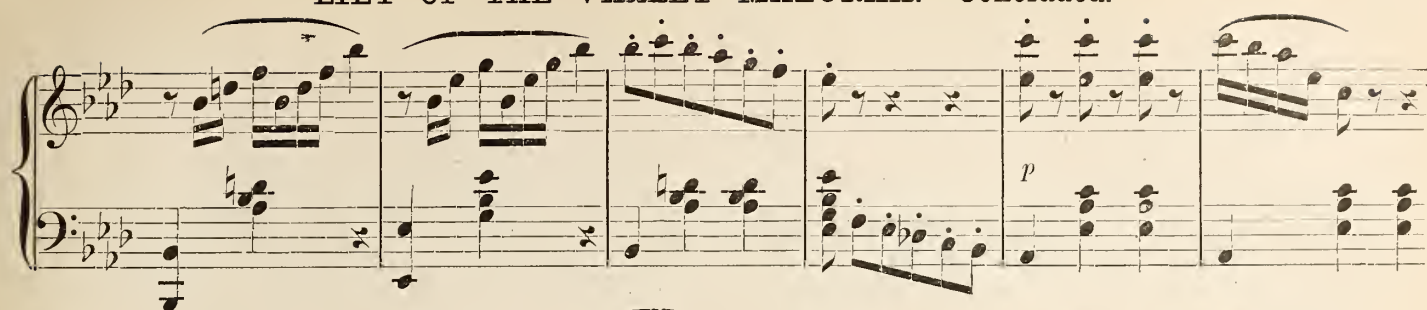
This musical score is for the 'Lily of the Valley Mazurka', continuing from the previous page. It is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of six systems of music, each with a grand staff (treble and bass clef). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system features an 8va... marking above the treble staff and an sf (sforzando) marking in the bass staff. The second system has an 8va... marking above the treble staff and an f (forte) marking in the bass staff. The third system includes an 8va... marking above the treble staff and an f marking in the bass staff. The fourth system begins with a p (piano) marking in the bass staff. The fifth system contains no specific dynamic markings. The sixth system includes sf and f markings in the bass staff. The score concludes with a double bar line and repeat signs in the final measure of the sixth system.



R. SCHUMANN.

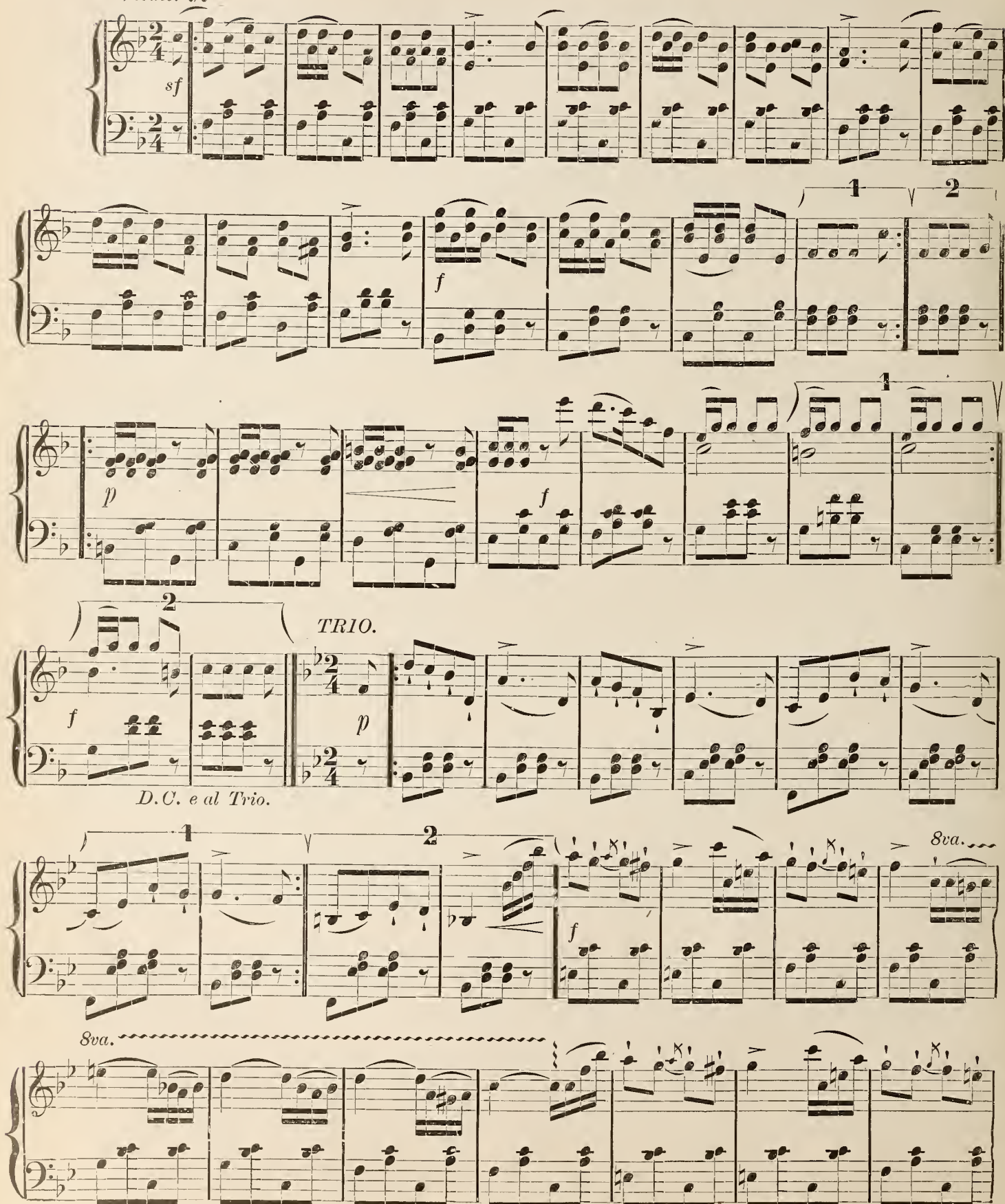
LILY OF THE VALLEY MAZURKA. Concluded.

275



BELLA BOCCA POLKA.

By WALDTEUFEL.

Vivace. 

sf

f

p

f

TRIO.

D.C. e al Trio.

f

8va.

BELLA BOCCA POLKA. Concluded,

277

Sva.



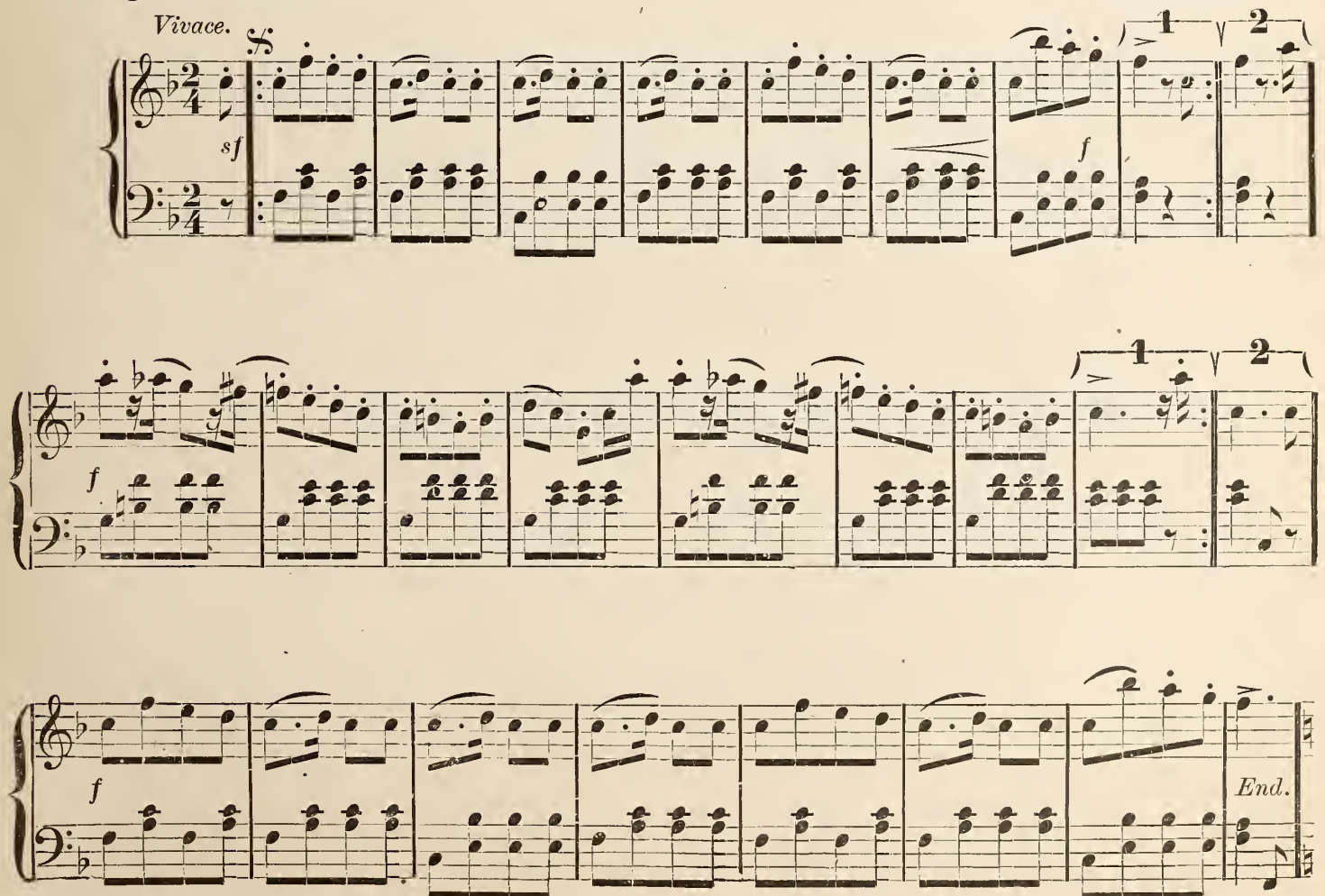
f *p* *D.C.*

THE STORM POLKA.

Arranged by H. MAYLATH.

By WALLERSTEIN.

Vivace.



sf *f* *Endl.*

THE STORM POLKA. Concluded.

TRIO.

First system of music for The Storm Polka, Trio section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a forte (*f*) dynamic and a staccato marking. The melody is in the treble clef, and the bass clef provides a harmonic accompaniment with chords.

Second system of music for The Storm Polka, Trio section. It continues the melody and accompaniment from the first system. The bass clef part features a series of chords that provide a steady harmonic foundation.

Third system of music for The Storm Polka, Trio section. The melody continues with various rhythmic patterns, and the bass clef accompaniment remains consistent with the previous systems.

Fourth system of music for The Storm Polka, Trio section. This system concludes the Trio section with a final chord in the bass clef.

D.C. to End.

KUTSCHKE POLKA.

STASNY.

Vivace.

8va. ~~~~~

First system of music for Kutschke Polka. It is in 2/4 time and begins with a forte (*sf*) dynamic. The melody is marked with a triplet and an 8va. (octave) marking. The bass clef part provides a simple harmonic accompaniment.

Second system of music for Kutschke Polka. It continues the melody and accompaniment. The first measure of this system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The melody is marked with a triplet and an 8va. (octave) marking. The bass clef part continues with the same accompaniment.

KUTSCHKE POLKA. Concluded.

279

*D.C. to End.*

MOTHER HUBBARD POLKA.

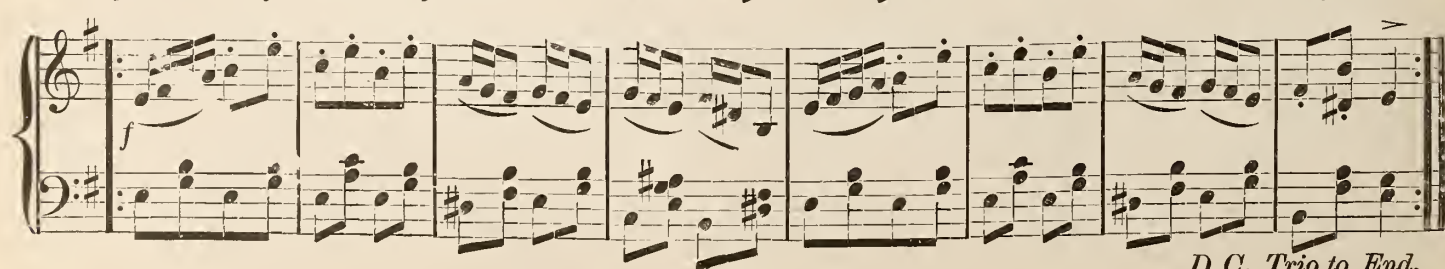
By CAROLINE LOWTHIAN.

Animato. 




Espressivo.
TRIO.
sf

D.C. to End and to Trio.



D.C. Trio to End.

CHIC POLKA.

LUKE WHEELER.

f *cres* - - - *cen* - *do.* *rit.* *tempo.*

do. *p* *ff* *cres* - - - *cen*

do. *ff* *cres* - - - *cen*

1 2

1 2

CHIC POLKA Continued.



TRIO.



CHIC POLKA. Concluded.

283



D.C. (C) CODA.



ROCHESTER SCHOTTISCHE.

RULISON.

Animato.

p

f FINE.

f

p

sf

TRIO.

f

tr

f

p

sf

f

D.C.

GAYETY SCHOTTISCHE.

285

SPENCER.

Allegretto Grazioso.

The musical score is written for piano and treble staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked *Allegretto Grazioso*. The first system includes a piano (*p*) dynamic marking. The second system features a *legato* marking. The third system contains a *to Coda* instruction with a circle-cross symbol. The fourth system includes an *END.* marking. The score concludes with a final cadence in the treble staff. Various musical notations are used throughout, including slurs, ties, and triplet markings (indicated by a '3' over a group of notes).

GAYETY SCHOTTISCHE.—CONCLUDED.

8va.....
Cantabile.

First system of musical notation. The treble staff features a melody with a triplet of eighth notes. The bass staff provides a harmonic accompaniment. The dynamic marking *pp* is present.

8va.....

Second system of musical notation. The treble staff continues the melody, ending with a triplet. The bass staff continues the accompaniment. The dynamic marking *f* is present.

Third system of musical notation. The treble staff features a more complex melodic line with sixteenth notes. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a complex melodic line with sixteenth notes. The bass staff continues the accompaniment. The dynamic marking *mf* is present. The section is marked *D.C. to Sign.* and *8va CODA.*

Fifth system of musical notation. The treble staff features a complex melodic line with sixteenth notes. The bass staff continues the accompaniment. The section is marked *8va* and *D.C. to End.*

LITTLE FAIRY SCHOTTISCHE.

287
STREABOG.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: common time (C). The piece begins with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word "FINE." written above the staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melody with some sixteenth-note passages. The bass staff continues the accompaniment. The system ends with a double bar line and a fermata symbol above the treble staff.

Third system of musical notation. Treble and bass staves. The piece returns to a piano (*p*) dynamic. The musical structure continues with similar melodic and harmonic patterns as the previous systems.

Fourth system of musical notation. Treble and bass staves. This system is marked "TRIO." above the treble staff. The treble staff features a more active melody with eighth-note runs. The bass staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. The piece returns to a piano (*p*) dynamic. The musical structure continues with similar melodic and harmonic patterns.

Sixth system of musical notation. Treble and bass staves. The piece concludes with a forte (*f*) dynamic. The treble staff features a final melodic flourish. The bass staff provides a final accompaniment. The system ends with a double bar line and the initials "D.C." (Da Capo) written below the staff.

CAROL FOR CHRISTMAS.

STAINER.

Three systems of piano accompaniment for the song 'Carol for Christmas' by Stainer. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system begins with a mezzo-forte (*mf*) dynamic. The second system concludes with a piano (*p*) dynamic. The third system ends with a double bar line. The notation includes various chords, arpeggios, and melodic lines in both the treble and bass staves.

SONG FOR THE NEW YEAR.

TOURS.

Three systems of piano accompaniment for the song 'Song for the New Year' by Tours. The music is in 3/4 time with a key signature of one flat (F major or D minor). The first system starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) and a *cres.* (crescendo) section. The second system includes *pp* (pianissimo) and *mf* (mezzo-forte) markings. The third system features a *cres.* section leading to a *ff* (fortissimo) section, which concludes with a double bar line. The notation is characterized by complex chordal textures and flowing melodic lines.

STEPHANIE GAVOTTE.

(CZIBULKA.)

ARRANGED BY H. MAYLATH.

Introduction.

p Moderato.

marcato.

p

ff

pp staccato.

pp staccato.

8va.....

8va..... loco.

p

STEPHANIE GAVOTTE. Continued.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *ff* (fortissimo) and *p* (piano).

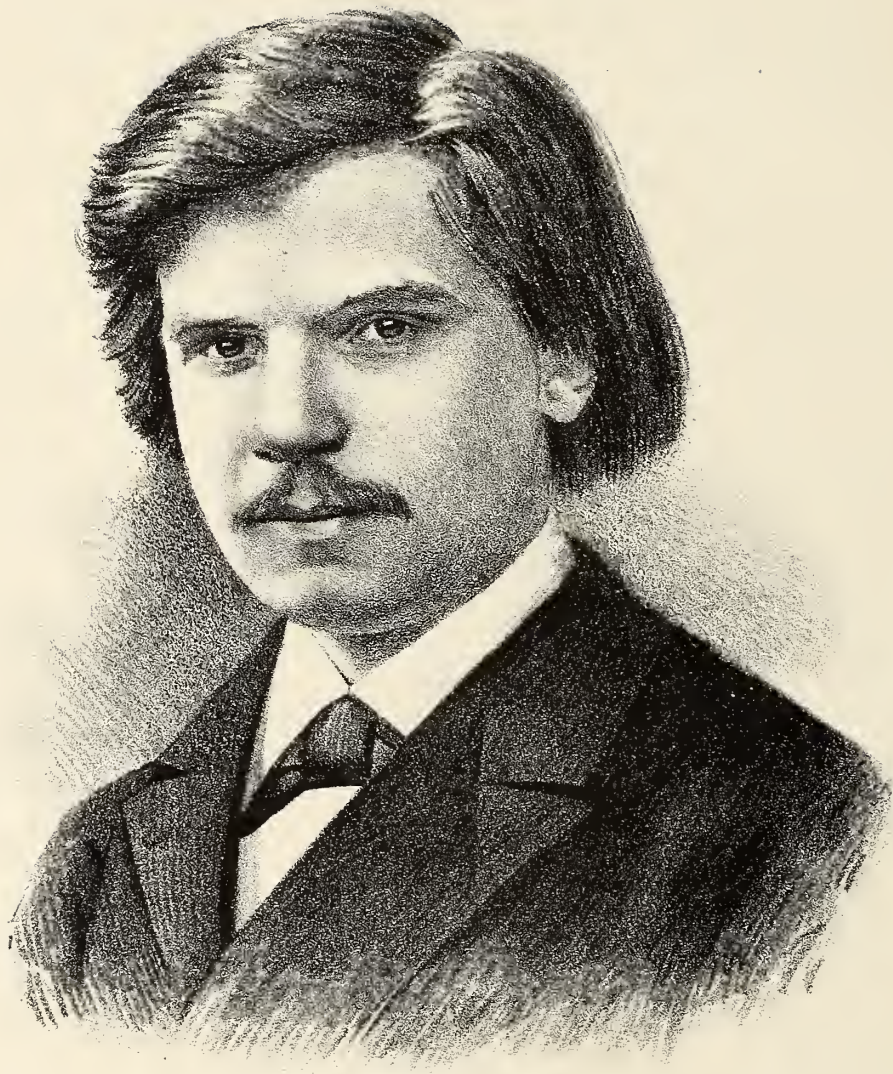
Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte). A section marked *TRIO.* begins in the fifth measure, changing the time signature to 2/4.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *mf* (mezzo-forte).

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Tempo markings include *rit.* (ritardando) and *Tempo.* (tempo).

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains six measures. Dynamics include *p* (piano). Tempo markings include *rit.* (ritardando) and *Tempo.* (tempo).



EUGENE D'ALBERT.

STEPHANIE GAVOTTE. Concluded.

Stephanie Gavotte, Concluded. Musical score for piano, featuring treble and bass staves. The piece is in 2/4 time and D major. The score consists of three systems of piano accompaniment. The first system has five measures. The second system has five measures, with dynamics *sf* and *p*. The third system has six measures, ending with a double bar line and a final measure marked *f*.

SECRET LOVE GAVOTTE.

(RESCH.)

ARRANGED BY H. MAYLATH.

Secret Love Gavotte. Musical score for piano, featuring treble and bass staves. The piece is in 2/4 time and D major. The score consists of three systems of piano accompaniment. The first system is marked *Moderato* and *p*. The second system is marked *8va* and *mf*. The third system is marked *8va*, *loco*, and *poco rall.*

SECRET LOVE GAVOTTE. Continued.

First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is divided into two measures. The first measure is marked with a '1.' and the second with a '2.'. The second measure is also marked with 'poco rit.' and 'p' (piano).

Second system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is marked with 'Tempo.' and 'p' (piano).

Third system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is marked with '8va...' (octave) and 'mf' (mezzo-forte).

Fourth system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is marked with '8va...' (octave), 'loco.' (loco), and 'End.' (Ende).

Fifth system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is marked with 'TRIO.' and 'pp' (pianissimo).

Sixth system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The system is marked with 'cres.' (crescendo).

SECRET LOVE GAVOTTE. Concluded.

293

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The notation includes various musical symbols such as slurs, ties, and accidentals.

The third system includes multiple instances of the marking *8va...* above the treble staff, indicating octave transposition. The music continues with a mix of eighth and sixteenth notes in both staves.

The fourth system begins with a *rit.* (ritardando) marking, followed by a *Tempo.* (tempo) marking. The dynamics shift to piano (*p*) in the bass staff. The melody in the treble staff is more active, featuring many sixteenth notes.

The fifth system features a forte (*f*) dynamic in the treble staff. The music is characterized by a steady eighth-note accompaniment in the bass staff and a more melodic line in the treble.

The sixth system concludes the piece. It includes a piano (*p*) dynamic and the marking *D.S. End.* (Da Capo Fine). The final measures show a resolution of the musical themes.

PASTORALE.

SCOTSON CLARK.

Andante.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The first staff includes a piano (*p*) dynamic marking and a crescendo (*cres.*) marking. The second staff continues the melody. The third staff features a *rall.* (rallentando) marking. The fourth staff includes a *Largo.* marking. The score concludes with a double bar line.

DEVOTION.

SCOTSON CLARK.

Andante.

p

1st.

2d.

rall.

GLADNESS.

CLARK.

Moderato.

f

Fine.

D.C.

PURE AS SNOW.

GUSTAVE LANGE.

Andantino.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked *Andantino*.

- System 1:** Treble staff has a melodic line with eighth notes and beamed sixteenth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *p*.
- System 2:** Treble staff continues the melody. Bass staff has a more active accompaniment with some chords. Dynamics: *f*.
- System 3:** Treble staff has a more complex melodic line. Bass staff continues the accompaniment. Dynamics: *p*.
- System 4:** Treble staff has a melodic line with some rests. Bass staff has a steady accompaniment. Dynamics: *sf* and *p*.
- System 5:** Treble staff continues the melody. Bass staff has a steady accompaniment. Dynamics: *f*.
- System 6:** Treble staff has a melodic line with some rests. Bass staff has a steady accompaniment. Dynamics: *8va..* (indicating an octave shift for the treble staff).

PURE AS SNOW. CONCLUDED.

297

This musical score is for a piano piece titled "PURE AS SNOW. CONCLUDED." It is page 297 of a larger work. The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The piece concludes with a double bar line and repeat dots. Performance markings include *p* (piano) in the third system, *f* (forte) in the fourth system, *rall.* (rallentando) in the fifth system, and *dim.* (diminuendo) in the sixth system. The notation includes various chords, arpeggios, and melodic lines with slurs and accents.

JUANITA.

TRANSCRIPTION.

ARRANGED BY H. MAYLATH.

Animato.

f

rit. *Tempo Andantino Cantabile.*

rit. *tempo.*

f *ra l.* *p*

pp

The musical score for 'Juanita' is written for piano and voice. It begins with a tempo marking of *Animato.* and a dynamic of *f*. The first system consists of a piano staff and a vocal staff. The second system begins with a tempo change to *Tempo Andantino Cantabile.* and a dynamic of *f*. The third system begins with a tempo change to *Andantino* and a dynamic of *f*. The fourth system begins with a tempo change to *Andantino* and a dynamic of *f*. The fifth system begins with a tempo change to *Andantino* and a dynamic of *pp*. The sixth system begins with a tempo change to *Andantino* and a dynamic of *pp*.

8va.....

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of eighth and sixteenth notes in the treble, with a forte (*sf*) dynamic marking. The bass line provides harmonic support with chords and single notes. A trill is indicated in the treble staff.

8va.....

The second system continues the musical piece. It features a trill in the treble staff and a forte (*f*) dynamic marking in the bass. The notation includes various note values and rests, maintaining the melodic and harmonic flow.

8va.....

The third system of musical notation shows a continuation of the melody and harmony. A forte (*sf*) dynamic marking is present in the bass. The treble staff contains a series of eighth notes, while the bass staff has chords and single notes.

8va.....

The fourth system of musical notation includes a forte (*f*) dynamic marking in the bass and a piano (*p*) dynamic marking in the treble. The notation features a mix of eighth and sixteenth notes, with some rests.

The fifth system of musical notation continues the piece. It features a series of eighth notes in the treble and chords in the bass. The notation is clear and well-defined.

The sixth system of musical notation is the final system on this page. It features a series of eighth notes in the treble and chords in the bass. The notation is clear and well-defined.

JUANITA.—CONCLUDED.

8va.....

8va.....

8va.....

f

f

f

3

0000

This musical score is for a piano piece titled "JUANITA.—CONCLUDED." It consists of three systems of music, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and features a melodic line in the treble staff with a trill and a triplet in the bass staff. The second system continues the melodic development with a forte (*f*) dynamic. The third system concludes the piece with a final melodic flourish in the treble and a bass line ending with a double bar line.

SMILING LANDSCAPE.

GUSTAVE LANGE.

Andantino.

mf dolce.

piu. f

cres.

This musical score is for a piano piece titled "SMILING LANDSCAPE." by Gustave Lange. It consists of three systems of music, each with a treble and bass staff. The key signature has one flat (Bb), and the time signature is 6/8. The first system is marked *Andantino.* and *mf dolce.*, featuring a gentle melody in the treble and a steady bass line. The second system continues the melody with a slight increase in intensity. The third system begins with a *piu. f* (pizzicato forte) marking and ends with a *cres.* (crescendo) marking, leading to a final melodic flourish in the treble and a bass line ending with a double bar line.

8va.

First system of musical notation for piano, featuring a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation for piano. It includes tempo markings *a tempo.* and *rallent. poco.*, and dynamic markings *mf* (mezzo-forte) and *mf dolce.* (mezzo-forte dolce). The music features flowing sixteenth-note passages in the treble and sustained chords in the bass.

Third system of musical notation for piano, showing a continuous melodic and harmonic flow. The treble staff continues the melodic line, and the bass staff maintains the harmonic foundation with steady eighth-note patterns.

Fourth system of musical notation for piano. It features a change in tempo to *leggero.* (light) and a dynamic marking of *f* (forte). The treble staff has more active melodic movement, while the bass staff continues with rhythmic accompaniment.

Fifth system of musical notation for piano, with a forte dynamic marking of *f* (forte). The treble staff features a series of slurs and accents, while the bass staff provides a steady harmonic accompaniment.

Sixth system of musical notation for piano, concluding with a crescendo and fortissimo. It includes the marking *cres. con fuoco.* (crescendo with fire) and dynamic markings *f* (forte) and *ff* (fortissimo). The music builds to a powerful conclusion with sustained chords in the bass and a final melodic flourish in the treble.

JOY AND GOOD FORTUNE.

H. LICHNER.

Allegro.

p *legato.*

⊕ to Coda.

mf

p

cres. *ri - tar - dan - do.* *p legg.*

The musical score is written for piano in 3/8 time with a key signature of one sharp (F#). It consists of six systems of music. The first system is marked 'Allegro.' and 'p legato.' The second system continues the melody. The third system is marked '⊕ to Coda.' and 'mf'. The fourth system is marked 'p'. The fifth system includes the lyrics 'ri - tar - dan - do.' and is marked 'cres.' and 'p legg.'. The sixth system continues the piano accompaniment.



THE SHEPHERD BOY.

WILSON. Arr. by H. MAYLATH.

Allegretto.

p *pp*

rit. *tempo.* *cres.* *f* *tr*

tr *p* *rit.* *tempo.* *p* *rall e dim.*

PIZZICATI.

305

ARRANGED BY H. MAYLATH.

FROM THE BALLET SYLVIA.

LEO DELIBES.

Allegretto. sempre staccato.

p

cres.

8va.

f *p*

sf *p*

p

cres.

8aa.

f

PIZZICATI.—CONTINUED.

ben sostenuto

p

staccato.

p

p

cres.

The musical score is arranged in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is one sharp (F#) throughout. The first system is marked *ben sostenuto* and *p*. The second system also has a *p* marking. The third system continues the *p* dynamic. The fourth system introduces the *staccato.* articulation and a new *p* marking. The fifth system continues the *p* dynamic. The sixth system begins with a *p* marking and ends with a *cres.* (crescendo) marking. The notation includes various musical symbols such as notes, rests, beams, and slurs.



F. LISZT.

8va.....

sf *p*

f *p*

cres. *f*

8va.....

LÉFÉBURE WELY.

MONASTERY BELLS. ARRANGED BY H. MAYLATH.

*Andantino.**sempre legato.*

p

f

8va.....

8va.....

f

rit.

p tempo.

sf

sf

p

The musical score is arranged in six systems, each with a piano accompaniment and a bell solo part. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat major). The bell part is written in a single staff with a treble clef. The tempo and dynamics are indicated by markings such as *dolce.* and *dim. e rall.*. The score concludes with a repeat sign.

System 1: The piano part begins with a steady eighth-note accompaniment. The bell part enters with a single melodic line.

System 2: The piano part continues with the same accompaniment. The bell part has a *BELL.* marking above it.

System 3: The piano part continues. The bell part has a *dolce.* marking above it.

System 4: The piano part continues. The bell part has a *BELL.* marking above it.

System 5: The piano part continues. The bell part has a *BELL.* marking above it.

System 6: The piano part continues. The bell part has a *dim. e rall.* marking above it. The score ends with a repeat sign.

FLOWER SONG.

LANGE. Arr. by MAYLATH.

Lento. espressivo.

mf

f

f

f

8va.

rapido zeffireoso.

p

FLOWER SONG. Continued.

311

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a melodic line. The bass clef staff provides a harmonic accompaniment. The tempo/mood instruction *con anima cantando.* is written above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various chordal textures. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff features a melodic line with a *rit. molto.* (rhythm very slow) instruction. The bass clef staff has a *f* (forte) dynamic and a *cres.* (crescendo) instruction. The tempo/mood instruction *a piacere.* (at pleasure) is written above the treble staff.

Fourth system of musical notation. The treble clef staff has an *8va* (octave) marking and a *rit.* (rhythm) instruction. The bass clef staff has a *mf* (mezzo-forte) dynamic and a *tempo.* (tempo) instruction.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a *rit.* (rhythm) instruction and a *dim.* (diminuendo) instruction. The system concludes with a final chord.

FLOWER SONG. Concluded.

Tempo.

mf

f *mf*

8va

p *dim.* *8va*

8va *cres.* *f* *p*

"IL TROVATORE."

Arranged by H. MAYLATH.

G. VERDI.

Risoluto.



IL TROVATORE. Continued.

Andantino.

First system of musical notation. The key signature is one sharp (F#) and the time signature is 3/8. The music is in piano (p) and features a melody in the right hand and a bass line in the left hand. The system ends with a forte (f) dynamic marking.

Second system of musical notation. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with a melody in the right hand and a bass line in the left hand. The system includes a piano (p) dynamic marking and a sforzando (sf) dynamic marking.

Third system of musical notation. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with a melody in the right hand and a bass line in the left hand. The system includes a piano (p) dynamic marking.

Fourth system of musical notation. The key signature is one sharp (F#) and the time signature is 3/8. The music continues with a melody in the right hand and a bass line in the left hand. The system includes a sforzando (sf) dynamic marking and a forte (f) dynamic marking.

piu mosso.

Fifth system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a more rapid tempo and features a melody in the right hand and a bass line in the left hand. The system includes a sforzando (sf) dynamic marking.

Sixth system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with a melody in the right hand and a bass line in the left hand.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff features a continuous eighth-note accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff includes the markings *rit.* (ritardando) and *Allegretto.* The bass clef staff begins with a piano (*p*) dynamic marking. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff continues the melodic line with various ornaments. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff features a series of eighth notes with 'x' marks above them, indicating a specific performance technique. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff includes the markings *rit.* (ritardando) and *Tempo.* The bass clef staff begins with a forte (*f*) dynamic marking. The key signature is one sharp (F#).

Sixth system of musical notation. The treble clef staff includes the marking *8va.* (octave) and a wavy line indicating a trill or tremolo. The bass clef staff begins with a forte (*f*) dynamic marking. The key signature is one sharp (F#).

LET ME DREAM AGAIN.

ARTHUR S. SULLIVAN.

Andante.

p

cres.

dim.

mf

dim.

p

A little slower.

rallentando.

Very softly.

mp

mf

cres.

f

LET ME DREAM AGAIN. Concluded.

317

Musical score for 'LET ME DREAM AGAIN. Concluded.' in G major, 2/4 time. The score consists of two systems. The first system has six measures, and the second system has five measures. The melody is in the treble clef, and the accompaniment is in the bass clef. Dynamics include *f* and *ff*. Fingering numbers (1, 2, 3, 4) and breath marks (x) are present above the treble staff. The piece concludes with a double bar line.

BIRDS IN THE NIGHT.

ARTHUR S. SULLIVAN.

Musical score for 'BIRDS IN THE NIGHT.' in C major, 4/4 time. The score is divided into three systems. The first system has six measures, the second has six measures, and the third has six measures. The tempo is marked *Andante.* Dynamics include *mf*, *dim.*, *p*, *cres.*, and *f*. Fingering numbers (1, 2, 3, 4) and breath marks (x) are present above the treble staff. The piece concludes with a double bar line.

KATHLEEN MAVOURNEEN.

F. N. CROUCH. Arranged by H. MAYLATH.

INTRODUCTION.

Musical notation for the Introduction, featuring a treble and bass staff in 3/4 time, marked *mf*. The melody is in the treble staff, and the accompaniment is in the bass staff.

MELODY.

Musical notation for the first system of the Melody, featuring a treble and bass staff in 3/4 time, marked *mf*. The melody is in the treble staff, and the accompaniment is in the bass staff.

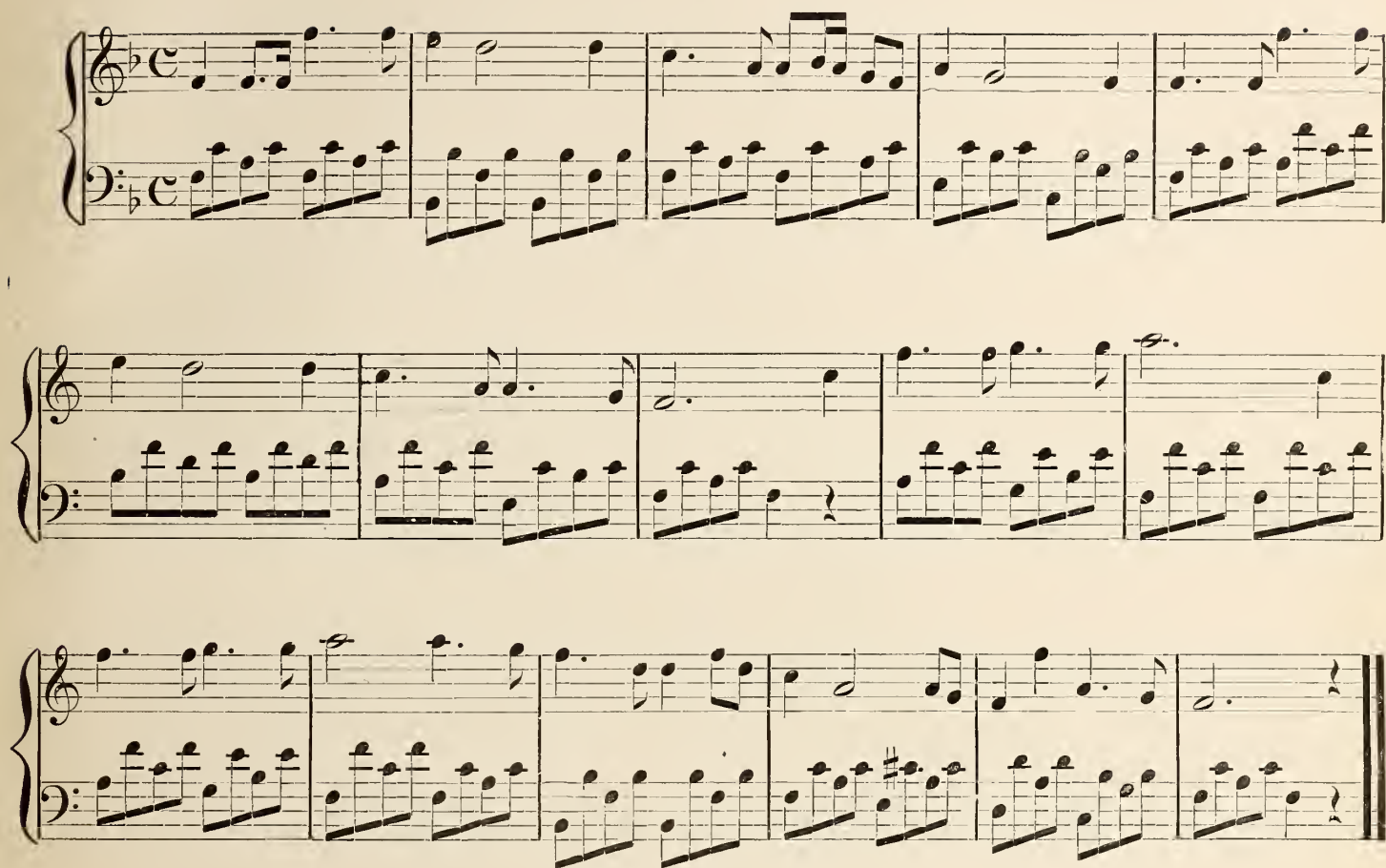
Musical notation for the second system of the Melody, featuring a treble and bass staff in 3/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff.

Musical notation for the third system of the Melody, featuring a treble and bass staff in 3/4 time, marked *sf*. The melody is in the treble staff, and the accompaniment is in the bass staff.

Musical notation for the fourth system of the Melody, featuring a treble and bass staff in 3/4 time, marked *mf*. The melody is in the treble staff, and the accompaniment is in the bass staff.

Musical notation for the fifth system of the Melody, featuring a treble and bass staff in 3/4 time, marked *sf*. The melody is in the treble staff, and the accompaniment is in the bass staff. The system concludes with a double bar line and a repeat sign.

ANNIE LAURIE.



COMING THRO' THE RYE.



AULD LANG SYNE.

Andantino.

Three systems of piano accompaniment for 'Auld Lang Syne'. The first system is marked *mf* and *f*. The music is in 2/4 time, key of B-flat major. The first system includes a crescendo hairpin. The second and third systems continue the piece, ending with a double bar line.

THE BLUE BELLS OF SCOTLAND.

Andante.

Three systems of piano accompaniment for 'The Blue Bells of Scotland'. The first system is marked *mf*. The music is in 2/4 time, key of B-flat major. The second system includes an *8va* marking with a wavy line indicating an octave shift. The third system continues the piece, ending with a double bar line.

WHEN THE SWALLOWS HOMEWARD FLY.

By FR. ABT.

Moderato.

p *sf* *f* *p* *sf*

ROBIN ADAIR.

Andante.

p *mf* *sf* *rit* *p*

HOME SWEET HOME.

Moderato.

The musical score for 'Home Sweet Home' is written for piano in G major and 2/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system continues the melody and accompaniment. The fourth system concludes with a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a tempo change to 'Tempo.' indicated by a double bar line. The final measure of the fourth system is marked *sf* (sforzando).

THE LAST ROSE OF SUMMER.

Andantino.

The musical score for 'The Last Rose of Summer' is written for piano in G major and 3/4 time. It consists of two systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic, followed by a ritardando (*rit.*) and a piano (*p*) dynamic. The score concludes with a double bar line.



R. JOSEFFY.

Two systems of piano accompaniment for 'The Last Rose of Summer'. The first system consists of six measures, with a crescendo leading to a fortissimo (sf) dynamic in the fifth measure. The second system consists of five measures, starting with a piano (p) dynamic, and concludes with a double bar line.

OHÉ MAMMA.

Arranged by H. MAYLATH.

TOSTI.

Four systems of piano accompaniment for 'Ohé Mamma'. The first system is in 2/4 time and contains six measures. The subsequent three systems each contain seven measures. The piece concludes with a double bar line at the end of the fourth system.

TRÄUMEREI.

By R. SCHUMAN.

Andante espressivo.

The musical score for "Träumerei" by Robert Schumann is presented in a single system with six staves. The notation is in G major (one sharp) and 3/4 time. The piece begins with a piano (*p*) dynamic and an *Andante espressivo* tempo. The first staff contains measures 1-4, featuring a flowing melody in the right hand and a simple accompaniment in the left. The second staff (measures 5-8) includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic. The third staff (measures 9-12) features a *f* (forte) dynamic and another *rit.* marking. The fourth staff (measures 13-16) returns to a *Tempo.* (tempo) marking. The fifth staff (measures 17-20) includes a *rit.* marking and a *Tempo.* marking. The sixth staff (measures 21-24) concludes the piece with a *f* dynamic. The score is characterized by its lyrical melody and delicate harmonic textures, typical of Schumann's early piano works.

TRÄUMEREI. Concluded.

325

Musical score for 'TRÄUMEREI. Concluded.' in B-flat major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has four measures, with a piano (*p*) dynamic marking in the second measure. The second system has five measures, with dynamics of *f* (forte) in the third measure, *rit.* (ritardando) in the fourth measure, and *pp* (pianissimo) in the fifth measure. The piece concludes with a double bar line.

SPRING SONG.

By F. MENDELSSOHN.

Musical score for 'SPRING SONG.' in B-flat major, 2/4 time, by Felix Mendelssohn. The tempo is marked *Allegretto.* The score consists of four systems of piano accompaniment. The first system has eight measures, with a piano (*p*) and *grazioso.* (graceful) marking in the first measure. The second system has eight measures, with a piano (*p*) dynamic marking in the sixth measure. The third system has eight measures, with dynamics of *sf* (sforzando) in the fifth measure and *f* (forte) in the sixth measure. The fourth system has eight measures, with a piano (*p*) dynamic marking in the first measure and another *p* marking in the seventh measure. The piece concludes with a double bar line.

SPRING SONG. Concluded.

cres. ~~~~~

f

poco rit.

p

f

sf

sf

sf

f

dim. e rall.

8 ~~~~~

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music. The first system begins with a crescendo marking and a wavy line, followed by a forte (f) dynamic. The second system includes a piano (p) dynamic and a 'poco rit.' (slightly slower) marking. The third system continues the piano accompaniment. The fourth system features a forte (f) dynamic and a 'sf' (sforzando) marking. The fifth system includes a forte (f) dynamic and a 'sf' marking. The sixth system concludes with a 'dim. e rall.' (diminuendo and rallentando) marking and a wavy line, followed by a final chord marked with an '8' and a wavy line.

SNOW-BELLS.

327

H. LICHNER. OP. 160.

*Tempo di Menuetto.
dolce e lusingando.*

The musical score for "Snow-Bells" is written for piano and treble clef. It begins with a piano (*p*) dynamic. The first system consists of six measures. The second system is divided into two parts, labeled 1 and 2, with a mezzo-forte (*mf*) dynamic. The third system features a crescendo (*cres.*) and a forte (*f*) dynamic. The fourth system includes a decrescendo (*decres.*) and a mezzo-forte (*mf*) dynamic. The fifth system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The sixth system concludes the piece with a double bar line.

SNOW-BELLS.—CONCLUDED.

First system: Treble and bass staves. Treble staff begins with a piano (*p*) and dolce (*dolce.*) marking. The melody features eighth and sixteenth notes with grace notes. The bass staff provides a steady accompaniment of eighth notes.

Second system: Treble and bass staves. The treble staff has two first endings, marked '1' and '2'. The bass staff continues the accompaniment. A piano (*p*) marking appears in the third measure of the second system.

Third system: Treble and bass staves. The treble staff concludes the piece with a final cadence. The bass staff features a series of chords and a final sustained chord. A *ritard.* marking is present in the final measure of the treble staff.

SWEET AND LOW.

BARNBY.

First system: Treble and bass staves. The tempo is marked *Larghetto.* The dynamics are *pp* (pianissimo). The melody is simple, using half and quarter notes.

Second system: Treble and bass staves. The dynamics vary: *p* (piano) in the first measure, *mf* (mezzo-forte) in the third, and *pp* in the fifth. The melody continues with simple intervals.

Third system: Treble and bass staves. The dynamics include *f* (forte) in the first measure, *rall.* (rallentando) in the fourth, and *dim.* (diminuendo) in the fifth. The piece concludes with a final cadence.

MARQUIS AND MARQUISE GAVOTTE.

329

BY CH. MORLEY.

Allegretto grazioso.

p *pp* *pp* *p*

1. *rit.* 2. *End.* *Tempo.* *f*

TRIO. *ff* *D.S.* *p* *dolce.*

8va. *rit.* *Tempo.* *8va.* 1. 2. *8va.* *f*

8va. *loco.* *ff* *rit.* *f*

Tempo. *8va.* *D.S. to End.*

BOAT SONG.

H. LICHNER.

Andante. Dreamily.

The musical score for "Boat Song" is written for piano and voice. It consists of six systems of music, each with a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 6/8. The tempo and mood are indicated as "Andante. Dreamily.".

The score includes various dynamic markings and articulations:

- System 1:** Piano accompaniment starts with a *p* (piano) marking.
- System 2:** Continues the piano accompaniment.
- System 3:** Continues the piano accompaniment.
- System 4:** The piano accompaniment has a *cres.* (crescendo) marking, followed by a *mf* (mezzo-forte) marking, and then a *p* marking.
- System 5:** The piano accompaniment has a *cres.* marking, followed by a *f* (forte) marking.
- System 6:** The piano accompaniment has a *pp* (pianissimo) marking, followed by a *pp* *ritard.* (ritardando) marking, and then a *p* marking.

The vocal staff contains a melody that is mostly composed of eighth and sixteenth notes, with some rests and ties. The piano accompaniment features a steady eighth-note pattern in the left hand and chords or moving lines in the right hand.

a tempo.

1st.

2d.

cres.

f *fp* *pp* *rit.*

Musical score for 'BOAT SONG. Concluded.' in 2/4 time. It consists of three systems of piano accompaniment. The first system is marked 'a tempo.' and '1st.'. The second system is marked '2d.' and 'cres.'. The third system is marked 'f', 'fp', 'pp', and 'rit.'. The score ends with a double bar line.

FAR AWAY.

M. LINDSDAY.

Moderato.

p

f *p* *cres.* *p*

a tempo. *rall.* *Fine.* *f* *D.C.*

Musical score for 'FAR AWAY.' in 3/4 time. It consists of three systems of piano accompaniment. The first system is marked 'Moderato.' and 'p'. The second system is marked 'f', 'p', 'cres.', and 'p'. The third system is marked 'a tempo.', 'rall.', 'Fine.', 'f', and 'D.C.'. The score ends with a double bar line.

LA BALADINE

ARRANGED BY H. MAYLATH.

CH. LYSBERG.

Allegro Vivo.



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, and a fermata over the final measure. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the fifth measure. The system concludes with a trill in the treble staff and a fermata in the bass staff.

Second system of musical notation. The treble staff continues the melodic development with various ornaments and slurs. The bass staff maintains the harmonic support. A dynamic marking of *f* (forte) is present in the fifth measure.

Third system of musical notation. The treble staff shows a change in texture with more complex rhythmic patterns. The bass staff continues with chords. Dynamic markings of *f* (forte) and *p* (piano) are present in the third and sixth measures, respectively.

Fourth system of musical notation. The treble staff features a series of slurs and ornaments. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff includes a trill and a fermata. The bass staff concludes with a final chord and a fermata. A dynamic marking of *f* (forte) is present in the sixth measure.

SILVERY WAVES.

335

WYMAN. Arr. by MAYLATH.

Tema.

Intro. *tr* *f* *tr* *tr* *p* *Tema.*

f *p* *f* *8va* *8va* *p*

SILVERY WAVES. Continued.

This musical score, titled "SILVERY WAVES. Continued.", is written for piano and features six systems of music. Each system consists of a piano (p) part in the bass clef and a treble part in the treble clef. The key signature is B-flat major (two flats). The score includes various musical notations and dynamics:

- System 1:** The treble part begins with a forte (*f*) dynamic and an *8va* (octave up) marking. The piano part provides a steady accompaniment.
- System 2:** The treble part continues with an *8va* marking. The piano part features a more active bass line.
- System 3:** The treble part has an *8va* marking. The piano part continues with a consistent accompaniment.
- System 4:** The treble part has an *8va* marking. The piano part continues with a consistent accompaniment.
- System 5:** The treble part features a series of trills (*tr*) over a series of eighth notes. The piano part continues with a consistent accompaniment.
- System 6:** The treble part begins with a forte (*f*) dynamic and an *8va* marking. The piano part continues with a consistent accompaniment.

The score concludes with a final measure in the piano part, marked with a double bar line.

SILVERY WAVES. Concluded.

337

8va

8va

3

f

The first system of musical notation consists of two staves. The upper staff is marked with an 8va (octave up) bracket and contains a series of eighth notes, some beamed together in groups of three. The lower staff contains a bass line with eighth notes and rests. A dynamic marking of 'f' (forte) is present in the third measure.

8va

8va

8va

The second system of musical notation consists of two staves. Both the upper and lower staves are marked with an 8va (octave up) bracket. The upper staff continues with eighth notes, and the lower staff continues with a bass line of eighth notes and rests.

8va

8va

March.

f con octavo ad lib.

The third system of musical notation consists of two staves. The upper staff is marked with an 8va (octave up) bracket and contains a series of eighth notes. The lower staff is marked with an 8va (octave up) bracket and contains a series of eighth notes. A dynamic marking of 'f con octavo ad lib.' (forte with octave at liberty) is present in the third measure. The system concludes with a 'March.' marking.

The fourth system of musical notation consists of two staves. The upper staff contains a series of eighth notes, and the lower staff contains a bass line with eighth notes and rests.

The fifth system of musical notation consists of two staves. The upper staff contains a series of eighth notes, and the lower staff contains a bass line with eighth notes and rests.

The sixth system of musical notation consists of two staves. The upper staff contains a series of eighth notes, and the lower staff contains a bass line with eighth notes and rests. The system concludes with a double bar line and a final chord.

DANCING AND SPRINGING.

Allegro moderato.
Gioioso con moto

H. LICHNER.

The musical score is written for piano and treble clef, in 2/4 time and D major. It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro moderato.* and the mood is *Gioioso con moto*. The first system includes a *p* (piano) dynamic and a *grazioso* marking. The second system features a *mf* (mezzo-forte) dynamic and a *to Coda* instruction. The third system includes a *cres.* (crescendo) marking, a *f* (forte) dynamic, and a *p* (piano) dynamic. The fourth system includes a *ritard* (ritardando) marking, a *a tempo* instruction, and a *mf* (mezzo-forte) dynamic. The fifth system includes a *p* (piano) dynamic. The sixth system includes a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking. The score concludes with a double bar line.



C. M. VON WEBER.



MENUET.

By MOZART.

1 2

f

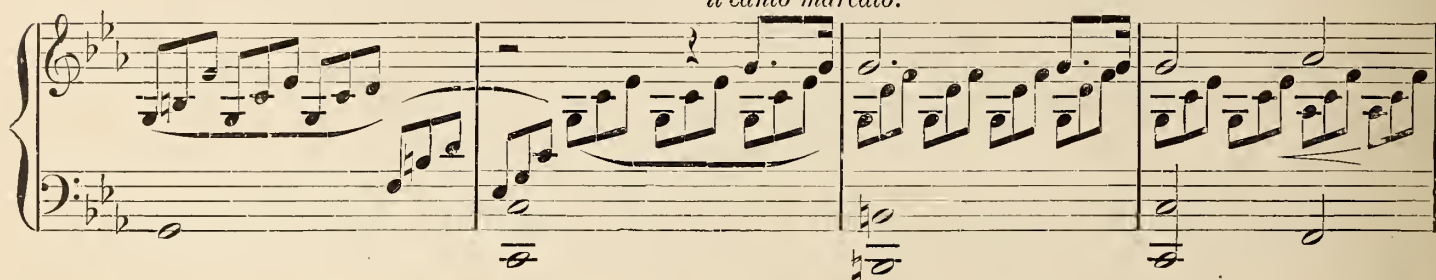
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of 10 measures. The first measure is the beginning of the first line of the song. The second measure is the beginning of the second line. The third measure is the beginning of the third line. The fourth measure is the beginning of the fourth line. The fifth measure is the beginning of the fifth line. The sixth measure is the beginning of the sixth line. The seventh measure is the beginning of the seventh line. The eighth measure is the beginning of the eighth line. The ninth measure is the beginning of the ninth line. The tenth measure is the beginning of the tenth line. The score is written in a style that is typical of early 20th-century sheet music.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second system is a grand staff, featuring both a treble and a bass clef. The key signature remains one flat, and the time signature changes to 3/4. The piece concludes with a double bar line and the word "Fine." written above the staff.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first six measures of the song. The second system contains the final four measures, which conclude with a double bar line and the word "Fine." written above the staff. The notation includes treble and bass staves with various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C).

ADAGIO.

From BEETHOVEN'S "Moonshine Sonata."

Adagio.*il canto marcato.*

ADAGIO. Continued.

341

p

pp

sf

rit. *Tempo.* *pp*

MOONSHINE SONATA. Concluded.

This musical score is for the Moonshine Sonata, concluding on page 342. It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of six systems of grand staves, each with a treble and bass clef. The first system begins with a treble staff melody and a bass staff accompaniment. The second system features a treble staff melody and a bass staff with long horizontal lines, indicating sustained notes. The third system continues the treble staff melody and bass staff accompaniment. The fourth system shows a treble staff melody and a bass staff with long horizontal lines. The fifth system features a treble staff melody and a bass staff with long horizontal lines. The sixth system concludes the piece with a treble staff melody and a bass staff accompaniment. Dynamics include *sf* (fortissimo), *cres.* (crescendo), *p* (piano), *rall e dim.* (rallentando e diminuendo), and *mp* (mezzo-piano). The piece ends with a final chord in the bass staff.

sf

cres.

p

rall e dim.

mp

MELODY.

RUBENSTEIN.

Moderato.

First system: Treble and bass staves with a piano (*p*) dynamic marking. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is in the right hand, and the left hand provides harmonic support with chords and single notes.

Second system: Continuation of the melody. It includes first and second endings marked *1st* and *2d.*, and a *Fine.* marking. The melody is in the right hand, and the left hand provides harmonic support.

Third system: Continuation of the melody. The melody is in the right hand, and the left hand provides harmonic support.

Fourth system: Continuation of the melody. It includes a *rit.* (ritardando) marking and a *D.C.* (Da Capo) marking. The melody is in the right hand, and the left hand provides harmonic support.

THE HARMONIOUS BLACKSMITH. G. F. HÄNDEL.

First system: Treble and bass staves with a piano (*p*) dynamic marking. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The melody is in the right hand, and the left hand provides harmonic support. An *8va* (octave) marking is present above the right hand.

Second system: Continuation of the melody. It includes a *tr* (trill) marking. The melody is in the right hand, and the left hand provides harmonic support. An *8va* (octave) marking is present above the right hand.

CUJUS ANIMAM.

From ROSSINI'S STABAT MATER.

Moderato. *piu mosso.*

The musical score is written for piano and consists of six systems. The first system is marked *Moderato.* and the subsequent systems are marked *piu mosso.*. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), and *dim.* (diminuendo). There are also articulations like *tr* (trill) and *sf* (sforzando) in the first system. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

The musical score is written for piano and organ. It consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *f* (forte) at the beginning of the first system, *p* (piano) at the beginning of the second system, *cres.* (crescendo) in the third system, *sf* (sforzando) in the fourth system, *sf* (sforzando) in the fifth system, and *sf* (sforzando) in the sixth system. The tempo marking *rit.* (ritardando) appears at the end of the sixth system.

STABAT MATER. Continued.

Tempo 1mo.

p

f

sf

fp

cres.

3

STABAT MATER. Concluded.

This musical score is for the concluding section of a Stabat Mater. It is written for piano in G major, 3/4 time. The score consists of six systems of music, each with a grand staff (treble and bass clef). The first system begins with a forte (f) dynamic. The second system starts with a piano (p) dynamic. The third system includes a crescendo (cres.) marking. The fourth system begins with a forte (f) dynamic. The fifth system ends with a marcato (marcato.) marking. The sixth system concludes with a decrescendo and rallentando (dim. e rall.) marking, ending with a pianissimo (pp) dynamic. The score features various musical notations including chords, arpeggios, and melodic lines.

f

p

cres.

f

p

marcato.

dim. e rall.

pp

ARIA

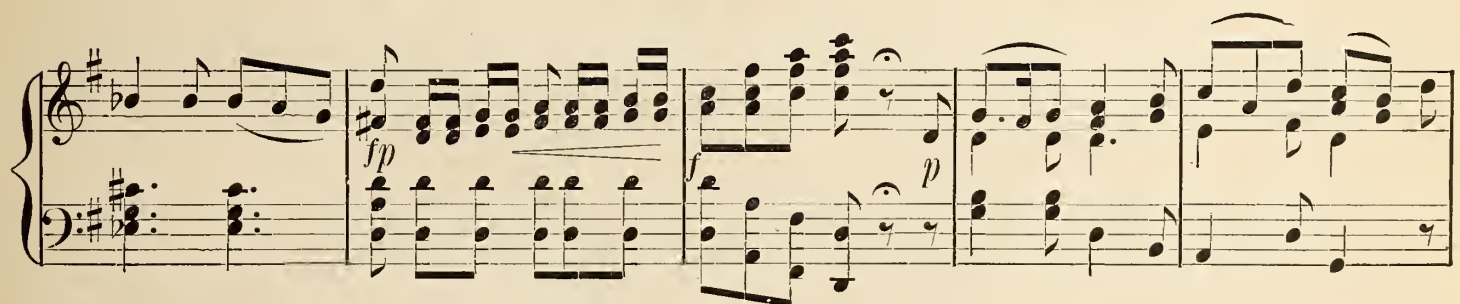
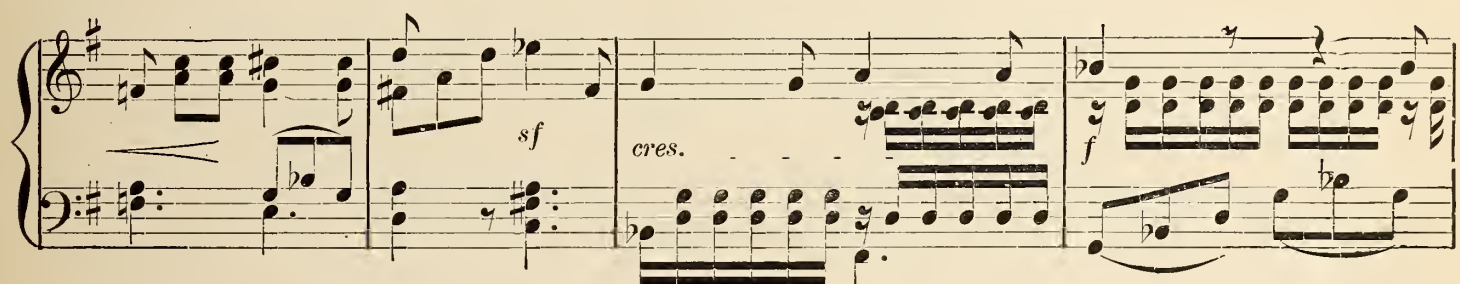
From HAYDN'S CREATION.

Andante.

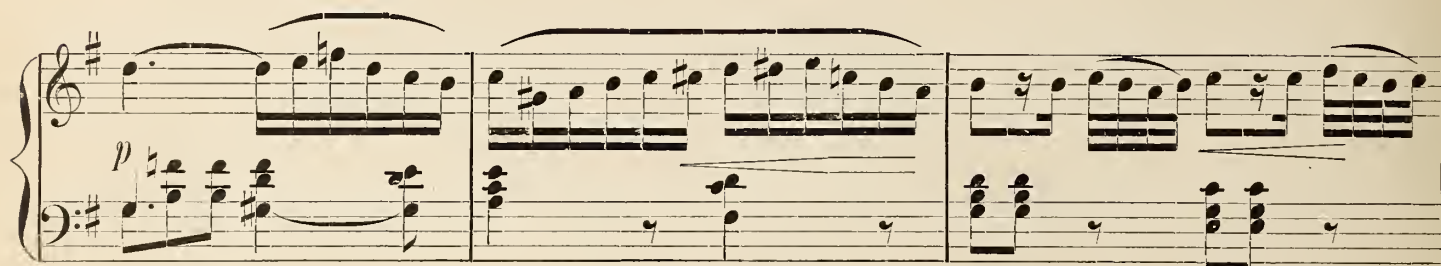
This musical score is for an ARIA from Haydn's 'The Creation'. It is written for piano in G major, 6/8 time, and marked 'Andante'. The score consists of six systems of music, each with a grand staff (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system features a forte (*sf*) dynamic. The third system alternates between piano (*p*) and forte (*sf*) dynamics. The fourth system starts with piano (*p*) and continues with piano dynamics. The fifth system begins with piano (*p*) and continues with piano dynamics. The sixth system starts with forte (*sf*) and continues with piano dynamics. The score includes various musical notations such as notes, rests, beams, and slurs, indicating a melodic and harmonic composition.

ARIA. Continued.

349



ARIA. Concluded.



MERMAID'S SONG.

"OBERON."

WEBER.

Andantino.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The tempo is marked *Andantino.* at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *mp* (mezzo-piano), and *rit.* (ritardando). The first system is marked *Andantino.* The second system has a *p* marking. The third system has a *p* marking. The fourth system has a *rit.* marking. The fifth system is marked *a tempo.* and has a *p* marking. The sixth system has a *p* marking, a *mp* marking, and a *rit.* marking.

ANDANTE.

MENDELSSOHN.

DU CONCERTO DE VIOLON.

Andante ben sostenuto e cantabile.

The musical score is written for piano accompaniment in 6/8 time. It consists of six systems, each with a grand staff (treble and bass clefs). The tempo is marked *Andante ben sostenuto e cantabile.* The dynamics include *pp dolce.* (pianissimo, dolce), *dim.* (diminuendo), and *p* (piano). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs, indicating a lyrical and sustained character.

ANDANTE. Concluded.

353

Two systems of musical notation for piano. The first system consists of two staves with various melodic and harmonic lines, including a *p* dynamic marking. The second system continues the composition with a *dim.* marking followed by three measures of *pp* and a final measure of *ppp*.

"I KNOW THAT MY REDEEMER LIVETH."

"MESSIAH."

HANDEL.

Larghetto.

Four systems of musical notation for piano. The first system is in 3/4 time with a key signature of three sharps (F#, C#, G#) and starts with a *mf* dynamic. The second system includes a *p* dynamic marking. The third system features a *cres.* (crescendo) marking. The fourth system concludes with a *rit.* (ritardando) marking and a final chord.

"CREATION."

THE MARV'LOUS WORK.

HAYDN.

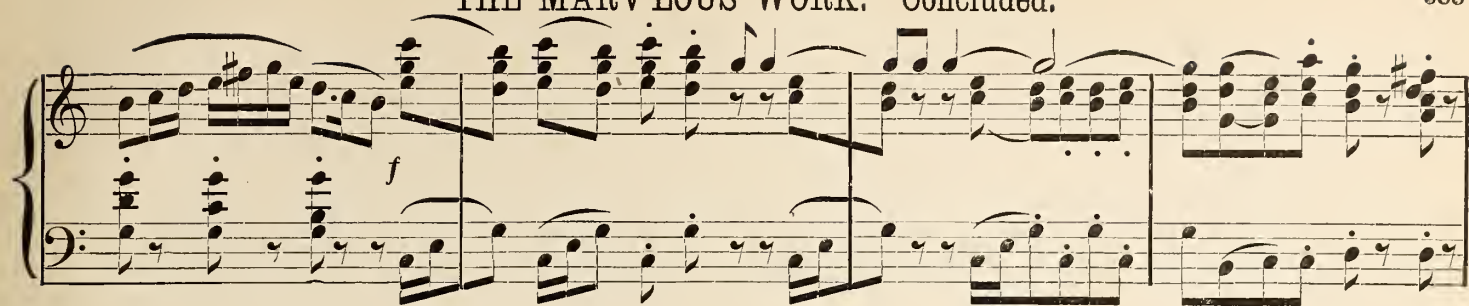
Allegro.

This musical score is for a piano piece titled "The Marv'ulous Work" by Joseph Haydn, marked "Allegro." The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clef). The key signature has one sharp (F#), and the time signature is common time (C). The dynamics are indicated by letters: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system continues with alternating forte and piano dynamics. The third system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fourth system starts with a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fifth system continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The sixth system concludes with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand.



W.A. MOZART.





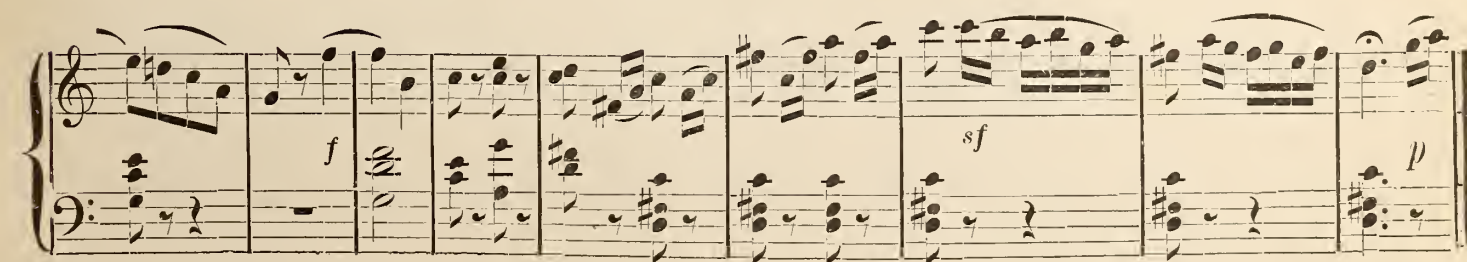
"MARTHA."

Arranged by H. MAYLATH.

FLOTOW.

*Introd. Andantino.**Espressivo.*

The musical score is written for piano and bass. It begins with an introduction in 3/4 time, marked *Andantino*. The piano part features a melody with dynamics *p* (piano), *f* (forte), and *p* (piano). The bass part provides harmonic support with chords and single notes. The tempo then changes to *Espressivo*, with the piano part playing a more active melody and the bass part continuing with chords. Dynamics include *f* (forte) and *p* (piano). The tempo then changes to *Tempo*, with the piano part playing a melody and the bass part continuing with chords. Dynamics include *f* (forte) and *p* (piano). The tempo then changes to *Moderato*, with the piano part playing a melody and the bass part continuing with chords. Dynamics include *sf* (sforzando) and *p* (piano). The score concludes with a final chord.



MARTHA. Concluded.

Vivace.

Musical score for "MARTHA. Concluded." in 2/4 time, marked *Vivace*. The score consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system has a treble and bass staff. The key signature is one sharp (F#). The score includes dynamic markings: *sf* (sforzando) and *rinf.* (rinforzando). The piece concludes with a double bar line.

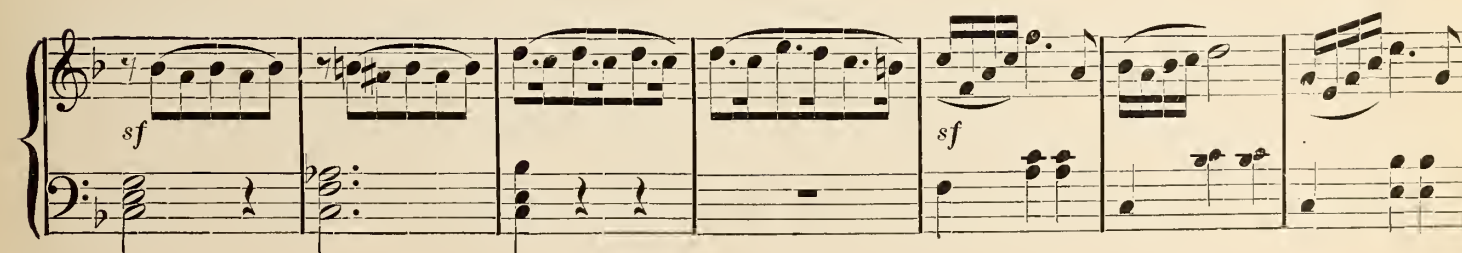
"LA FILLE DU REGIMENT."

Arranged by H. MAYLATH.

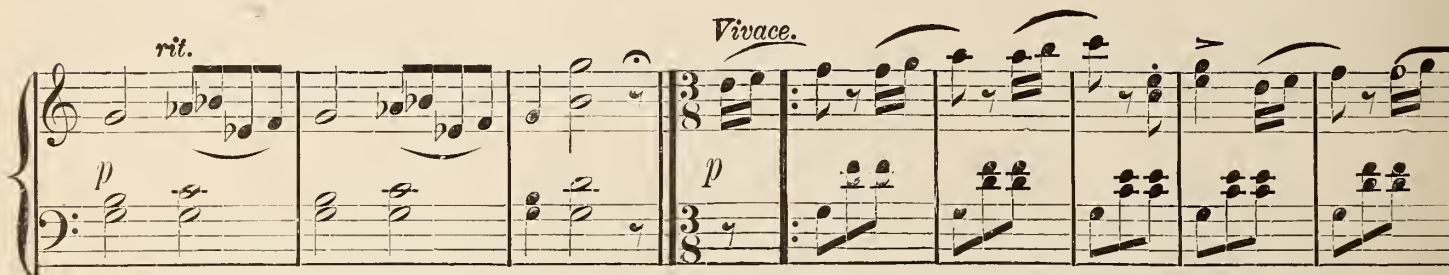
DONIZETTI.

Introd. Allegretto.

Musical score for "LA FILLE DU REGIMENT." in 3/4 time, marked *Introd. Allegretto*. The score consists of three systems of piano accompaniment. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The key signature is one sharp (F#). The score includes dynamic markings: *p* (piano) and *f* (forte). The piece concludes with a double bar line.



LA FILLE DU REGIMENT. Concluded.

Marziale.

PRIESTS' CHORUS.

361

MOZART.

This musical score for the Priests' Chorus by Mozart consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first two systems begin with a piano (*p*) dynamic marking. The third system includes an *8va* (octave) marking above the treble staff. The fourth system features a forte (*f*) dynamic marking. The music is in common time (C) and the key signature has one flat (B-flat).

PEACE.

SCOTSON CLARK.

Larghetto.

This musical score for the piece 'Peace' by Scotson Clark consists of two systems of piano accompaniment. The first system is marked *Larghetto* and ends with a *Fine.* instruction. The second system concludes with a *D.C.* (Da Capo) instruction. The music is in 2/4 time and the key signature has one flat (B-flat).

SERENADE.

BY FR. SCHUBERTH.

Andante espressivo.

The musical score is written for piano in B-flat major, 3/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The tempo is marked *Andante espressivo*. The score begins with a piano (*p*) dynamic. The first system shows a triplet in the treble and a single note in the bass. The second system continues with triplets in both hands. The third system introduces a *sf* (sforzando) dynamic in the treble. The fourth system features a *f* (forte) dynamic in the treble. The fifth system returns to a piano (*p*) dynamic. The sixth system concludes with a piano (*p*) dynamic. The score is characterized by its use of triplets and slurs, creating a flowing, expressive melody. The bass line provides a steady accompaniment with single notes and chords.

SERENADE. Continued.

363

pp *mf* *8va...* *8va.....*

The first system of musical notation consists of four measures. The first measure features a piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic marking. The second measure has a piano (*pp*) dynamic. The third and fourth measures are marked *8va...* and *8va.....* respectively, indicating an octave shift. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

8va...

The second system of musical notation consists of four measures. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures are marked *8va...*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

f

The third system of musical notation consists of four measures. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures are marked *8va...*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

The fourth system of musical notation consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a piano (*pp*) dynamic. The third and fourth measures are marked *8va...*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

sf

The fifth system of musical notation consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a piano (*pp*) dynamic. The third and fourth measures are marked *8va...*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

SERENADE. Concluded.

First system of musical notation. The treble clef staff contains a melody with a trill and a half note. The bass clef staff contains a piano accompaniment with a trill and a half note. The key signature is one flat (B-flat). The time signature is 3/4. The first measure is marked with a piano (*p*) dynamic.

Second system of musical notation. The treble clef staff contains a melody with a trill and a half note. The bass clef staff contains a piano accompaniment with a trill and a half note. The key signature is one flat (B-flat). The time signature is 3/4. The first measure is marked with a forte (*f*) dynamic.

Third system of musical notation. The treble clef staff contains a melody with a trill and a half note. The bass clef staff contains a piano accompaniment with a trill and a half note. The key signature is one flat (B-flat). The time signature is 3/4. The first measure is marked with a piano (*p*) dynamic.

Fourth system of musical notation. The treble clef staff contains a melody with a trill and a half note. The bass clef staff contains a piano accompaniment with a trill and a half note. The key signature is one flat (B-flat). The time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The fourth measure is marked with the instruction *sempre dim e rall.*

Fifth system of musical notation. The treble clef staff contains a melody with a trill and a half note. The bass clef staff contains a piano accompaniment with a trill and a half note. The key signature is one flat (B-flat). The time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The fourth measure is marked with the instruction *pp*.

OLD TIME TUNES.

SOLDIER'S JOY.

Handwritten musical score for "SOLDIER'S JOY" in G major (one sharp) and 2/4 time. The score consists of three systems of piano accompaniment. The first system has six measures. The second system has six measures, including a repeat sign in the third measure. The third system has six measures, ending with a double bar line. The music features various fingerings (1-4) and articulation marks (x) above notes in the treble clef, while the bass clef provides a steady accompaniment.

CAMPBELLS ARE COMING.

Handwritten musical score for "CAMPBELLS ARE COMING" in G major (one sharp) and 6/8 time. The score consists of two systems of piano accompaniment. The first system has eight measures, ending with the word "Fine." in the eighth measure. The second system has eight measures, ending with the word "D.C." (Da Capo) in the eighth measure. The melody in the treble clef is more active than in the first piece, with many beamed eighth notes. The bass clef provides a steady accompaniment.

WHITE COCKADE.

Three systems of piano accompaniment for the piece 'White Cockade'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system has six measures. The second system has six measures, with a repeat sign at the end of the first four measures. The third system has six measures, ending with a double bar line.

SPEED THE PLOUGH.

Three systems of piano accompaniment for the piece 'Speed the Plough'. Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is common time (C). The first system has five measures. The second system has five measures, with a repeat sign at the end of the first three measures and a forte (f) dynamic marking in the fourth measure. The third system has six measures, ending with a double bar line.

RUSTIC REEL.



Musical score for "RUSTIC REEL." in 6/8 time, key of B-flat major. The score consists of three systems of piano accompaniment. The first system has six measures. The second system has six measures, with the word "Fine." written above the fifth measure. The third system has six measures, with the word "D.C." written above the fifth measure and "fz" written below the fifth and sixth measures. The piece concludes with a double bar line.

IRISH WASHERWOMAN.



Musical score for "IRISH WASHERWOMAN." in 6/8 time, key of D major. The score consists of three systems of piano accompaniment. The first system has six measures. The second system has six measures. The third system has six measures. The piece concludes with a double bar line.

SPANISH DANCE.

First system of the Spanish Dance. It consists of two staves, treble and bass, in 3/4 time with a key signature of one sharp (F#). The melody in the treble staff features eighth and sixteenth notes with grace notes. The bass staff provides a simple accompaniment of chords.

FISHER'S HORNPIPE AND YANKEE DOODLE.

First system of Fisher's Hornpipe and Yankee Doodle. It consists of two staves, treble and bass, in 2/4 time with a key signature of one sharp (F#). The treble staff is labeled "Fisher's hornpipe." and includes a triplet of eighth notes. The bass staff is labeled "Yankee Doodle." and features a simple eighth-note accompaniment. A dynamic marking of *mf* is present.

Second system of the piece, continuing the melody and accompaniment from the first system.

Third system of the piece, continuing the melody and accompaniment.

Fourth system of the piece, continuing the melody and accompaniment.

Fifth system of the piece, concluding the melody and accompaniment.

BIOGRAPHICAL SKETCHES

—OF—

POPULAR COMPOSERS, SINGERS AND INSTRUMENTALISTS.

ABT, Franz, is a native of Eilenburg, Prussia. He was born in that city in December, 1819. He was the son of a clergyman, and, as is so often the case, was destined by his parents to follow in his father's footsteps. But in connection with his theological education, he was thoroughly instructed in music, and in pursuit of both objects of study, was put to the Thomas-School and the University of Leipsic. But upon his father's death he decided to adopt music as a profession instead of the church. In 1841 he took up his residence in Zurich, acting there as kapellmeister and devoting himself to men's voices, both as instructor and as composer. Since 1855 he has filled the position of leading kapellmeister at Brunswick. His fertility of composition is enormous. His compositions number over four hundred, chiefly songs of all kinds, but especially songs for men's voices. His piano music, composed in the early part of his career, never had much place in musical literature, and he is known only, at the present day, by his songs.

ALBANI, whose real name is Marie Euna Lajeunesse, is a native of Canada, of French-Canadian parents, having been born near Montreal in 1851. In 1864 her family moved to Albany, the name of which city she modified into a pseudonym, when, at a later date, she took up a public career. She made her debut in 1870, having completed her later studies in Milan. She was married in 1878 to Mr. Ernst Gye.

ASCHER, Joseph, best known as a composer of "popular pieces" (showy variations and all that class of compositions), so eagerly sought for in years gone by, when piano playing was much more in vogue in the drawing-room than it is at the present day, was born in London in 1831, and died in 1869.

BALFE, Michael William, was of Irish birth, claiming Dublin as his native city. He was born May 15th, 1808, and died in 1870. His father was a devoted musician and a fine violinist. Balfe inherited from his father a taste for music, which amounted to a genius, and displayed, even at the early age of seven years, a most remarkable talent for composition, at this age composing a polacca for a band, which the executants found it difficult to believe was the work of one so young. At fifteen, by the death of his father, he was left as the sole support of his mother and her young family. He went to London whither his reputation as a prodigy had preceded him, and where, in consequence, he had but little trouble in obtaining a position. He is well known to the musical world as a composer of operas and songs, of which "The Bohemian Girl," "The Enchantress" and "The Talisman," are perhaps the most popular.

BARNBY, Joseph, was born in England in 1837. He is known to the world as a prominent composer of church music, glees, etc. He has made a thorough study of canonical music in all its forms, and there is probably no better informed man living in relation to his own profession. His *Te Deums*, *Jubilates*, etc., are well known to all members of the choirs of the Church of England. He is professor of music at Eton College.

BEETHOVEN, Ludwig von, was born at Bonn in 1770. His family relations were most unfortunate, his father being a morose drunkard, and his mother a woman who was not in any way calculated to fill that most sacred office. They were poor in the extreme, their income, all told, not reaching three hundred dollars. But, as is often the case in such surroundings, was

born that genius who was afterwards to be the wonder and delight of the world. Early recognizing the talent of his son, the elder Beethoven exerted himself to see that the boy was taught to play the violin and piano. Bach being the prescribed study at this period, even for the most youthful pupils, Beethoven was so thoroughly exercised in the intricacies of this master that, at the age of twelve years, he was entirely familiar with Bach's "Forty-eight Preludes" as well as the fugues of the "Well-Tempered Clavier." At eight years of age he was taken in hand by Pfeiffer, and a little later by Neefe, who taught him the organ. At thirteen he was an accomplished musician and frequently took the place of his teacher as director and organist. In 1792 he went to Vienna, where he remained until his death in 1826. At thirty years of age he began to lose his hearing, and at the end of the next ten years he was totally deaf. It is hardly a matter of surprise that such an affliction should have unsettled the nervous balance of such a man. From the age of thirty, until he was thirty-six, was the best time in the life of this great composer. During this period "Fidelio" was written. His last days were made wretched by the conduct of a graceless nephew who, as a crowning act of a lawless life, is said to have been the cause of his uncle's death, in that he neglected to go for a physician until aid was too late, trusting the message to some one else, who forgot it, and did not deliver it for two or three days.

BELLINI, Vincenzo, an Italian composer of operas, was born in 1802. He died young, so that, perhaps, his powers were never fully developed. He composed three delightful operas. "Sonnambula," "I Puritani" and "Noma." His writing is characterized by delicate and graceful melody and great refinement. He died in 1835.

BULOW, von, Hanz Guido, was born in Dresden in 1830. Unlike so many of our remarkable musicians, in early life he displayed not the slightest trace of that talent which was to be the guiding power of his life in after years. Whether it could happen that a severe illness could entirely change his characteristics or not, it remains a fact that until after a spell of brain fever in his ninth year, he evinced no taste for musical study. As it seemed to have been evolved, it was considered wise to place him under instruction, and he was put in charge of F. Wieck, the father of Clara Schumann. Two years later M. K. Eberwien took him as a pupil in counterpoint. In 1848 he went to the University of Leipsic, not, however, as a student of music but of jurisprudence, as music had been merely regarded as an accomplishment for him. But he continued the piano under Litloff and the study of theory under Hauptman. In 1849 he became a member of the University of Berlin, but still in the service of the law and not of music. In 1850, however, his course was decided by one of those circumstances which we are accustomed to consider as small things, but which in reality give the coloring to all of our lives. He heard "Lohengrin" performed under the direction of Liszt, and from that moment he was no longer a lawyer but a student of music, studying principally under Wagner and Liszt. In 1857 he married an illegitimate daughter of Liszt's, who, after twelve years of married life, becoming the mother of five children in that time, deserted him, and took up a permanent residence with Wagner, his intimate friend. Grief, mortification and overwork very nearly undid him, but the report that he was insane is incorrect. It would be strange if such a combination

BIOGRAPHICAL SKETCHES OF POPULAR COMPOSERS, SINGERS AND INSTRUMENTALISTS.

of circumstances would not for a little while unbalance the nervous centers. He obtained a divorce and left Munich, making a concert tour through Italy, Germany, England and America. He reached this country in 1874, and remained during a part of 1875. He is considered to stand second to Liszt alone in technique. His last visit to America was in 1890, during which visit he was received with the same enthusiasm which greeted him during his previous tour, and though he stayed but a short time, he expressed himself as immensely pleased with his trip.

BURGMULLER, Norbet, was born at Dusseldorf in 1810. His father was a musician of a high type, having been one of the founders and conductors of the festivals of the Lower Rhine. He was also music director in Dusseldorf. After having finished his studies with his father, he went to Cassell, where he studied under Spohr and Hauptman. As is so frequently the case, a delicate body seemed to be but the abiding place of an unusually active mind, and though he died at twenty-six, he left behind him many compositions of such a character that they would indicate that he was a young musician of great promise. Of these compositions, two symphonies, an overture and some other pieces, all published by Kistner, possessed especial merit, betraying great fertility of ideas and freshness of invention. Schumann esteemed him highly, and regarded his loss by death as second only to that of Schubert.

CAMPANA, Fabio, was a native of Bologna, and was born in the year 1815, but at the time of his death (which took place in 1882) he was living in London. His specialties were vocal and operatic music, very little being known of him as a composer for instruments. His finest composition, probably, and the one by which he is mainly known to amateurs, is the duet, "See The Pale Moon," designed for either tenor and baritone, or soprano and alto. Of his operas, "Esmerald" is said to be the best.

CAMPANINI, Signor Italo, the popular singer, was born in Parma in 1846. When young he was wild and unmanageable, and when only fourteen years old joined the army of Garibaldi as a volunteer, and while serving as a soldier, received an honorable scar on his neck. Abandoning his military career, he returned to Parma, where he was apprenticed to a blacksmith, and it is owing to this accidental circumstance that his vocal qualifications were discovered and utilized. He was in the habit of spending his evenings with friends of the forge at a little wine shop in the neighborhood, their chief amusement being a good song, with a rattling chorus at the end of it. On one occasion a musician happened to drop in just as Campanini was trolling a ditty, and was immediately struck with the sympathetic quality of his voice. He entered into conversation with him and persuaded him to obtain some instructions from a local teacher. He devoted himself with such earnestness to his new studies, that some two years afterwards he obtained an engagement with a strolling operatic company and remained with it, gaining experience until it collapsed for lack of funds to continue operations. The manager decamped and many of his victims were left actually destitute. Campanini nobly came to the rescue and devoted some of his savings to the good work of extricating them from their unfortunate position. His next proceeding was to seek the services of an eminent master, and in 1869 he went to Madrid and became a pupil of Chevalier Francesco Lamperti. In the following year he made his appearance as Faust at Lascala, Milan, and speedily roused the house to enthusiasm. In 1871 he created the part of Lohengrin in Italian at Bologna. He was engaged by Mapleson and came to London during the following season, where he appeared as *Gennaro* in "Lucrezia," and his success since that time is a matter of history.

CHOPIN, Frederick, was born at Zela-Zola-Wola, near Warsaw, March 1st, 1809. When only 9 years of age he played a concerto in public. His studies were begun under the direction of Libona and continued later under Joseph Elsner, principal of the Conservatory of Warsaw. At the early age of sixteen he had gained considerable fame as the author of many mazurkas, waltzes and concertos. When nineteen he made an extensive tour, visiting Paris, Vienna and London. In Paris he met Liszt, with whom he formed a devoted friendship. Chopin became very popular at the French capital. At the age of twenty-eight his health broke down, as he had always been troubled with weak lungs, and he was compelled to take up his residence at the island of Majorca, where he remained for several years. He returned to Paris a few years afterwards, and died there in 1849, at the age of forty. Chopin's genius was especially adapted to the piano, and he wrote mainly for the piano-forte. Running through his works may be noticed a vein of sadness, which renders them too exciting for the weak and nervous.

CLARIBEL, whose real name was Mrs. Charles Barnard, was born in 1834. She was known as a writer of popular songs, among which it would hardly be possible to make a choice, but "The Brook," "Five O'Clock in the Morning" and "Won't You Tell me Why, Robin?" are perhaps as good examples as could be selected from among the numerous songs which came from the pen of this gifted woman. She died in 1869.

CLAY, Frederick, though born of English parents (being the son of James Clay, M. P., of Hull), first saw the light at Paris, in the Rue Chaillot, August 3d, 1840. With the exception of a short period of instruction at Leipsic under Hauptman, Clay's studies were pursued under Molique. As a writer of songs, he will always probably be best remembered, one of the finest being, "The Sands of Dee." He has that gift, not possessed by all song writers, of being able to wed words and melody into *real* harmony, and his selection of words have revealed to the public, by their special tenderness and beauty, the man himself. Mr. Clay's compositions have been mainly, however, for the stage, and he has acquired a high place among our dramatic writers. Still, as was said before, his songs appeal to a very tender spot in the human heart.

COWEN, Frederick Hymen, was born at Kingston, Jamaica, in January, 1852. He was another of those "musical prodigies" of which the world has lately known a number, but which forty years ago were not quite so numerous. So extraordinary and so early was his love of music displayed, that, at the age of four years, he was taken to England by his parents in order that he might be placed under the instruction of Sir J. Benedict and Sir J. Goss. He remained there until he was fifteen years old, at which period of his life he went to Leipsic and Berlin, pursuing his studies at the celebrated conservatories established in both of those cities. After three years, he returned to London in 1868. He developed likewise a talent for composition, and gave to the world several cantatas, a symphony in C minor, several concerted pieces, a "Fantasie Sonata," and an operetta entitled, "Garibaldi." At twenty-four, his opera, "Pauline," was produced by the Carl Rosa Company, and met with immense success. Like Frederick Clay, he has combined two distinct arts, dramatic music and simple melody, and his popularity as a song writer is as great as that which he has acquired for dramatic composition.

CROUCH, T. Nicholls, is essentially a composer of songs and ballads, and through this line of composition he has gained great popularity. The most popular of his songs, and the one which will probably be handed down from generation to generation, for ages to come, is "Kathleen Mavourneen."

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D'ALBERT, Eugène, was born in London in 1865. His father was a composer of dance music, and from him the boy must have inherited what became the ruling passion of his life, for he seemed to care for nothing but composing, and at the age of seven produced some very creditable work in this line. He was sent to the continent to study under Tausig and Liszt. At fifteen he made his first appearance in public, at Weimar, with Liszt. From Weimar he went to Berlin. His songs have won for him a lasting and world-wide reputation. Of these he expresses a preference for "The Girl and the Butterfly."

DELIBES, Leo, was born in 1836. He is best known to the public as a composer of light music, of which the well-known ballet, "Sylvia," is an excellent example. In his "Pizzicati," which we give in this volume, is found another good example. That he is regarded as a composer of unusual merit is evidenced by the fact that in 1880 he was made professor of composition in the Conservatory of Paris. He is also the author of several operas, among which his "Le Roi l'a dit," put on the boards in Paris in 1873, has achieved the greatest success.

DEMPSTER, William Richardson, was a native of Scotland, having been born in Keith in 1809. He was apprenticed to a quill-maker in childhood, at Aberdeen, but left the trade for the pursuit of music. He came to the United States early in life, and became a naturalized citizen of this country, and eventually married here. His time was about evenly divided between the two sides of the Atlantic. He was successful as a composer and as a public singer, although his voice was not sufficiently heavy to fill a very large hall. Tennyson's poems seemed to have especial attraction for him, and he set to music all the songs which appear in the works of that poet. "The May Queen" was the first. These songs of his own were his favorite concert pieces. He was noted among men for his geniality and his morality.

DONIZETTI, Gaetano, was a native of Bergamo, and was born September 25th, 1798. He was one of a large family of children, but his father, though in very moderate circumstances, determined upon giving him a classical education. At that period of his life when a boy must choose what he will do and be, he was led by strong forces in three different directions. His father desired that he should study law, while his own inclination led him to architecture; but some invisible power was drawing him, almost without his own knowledge, toward music. The last finally gained the day, and he began composing. So marked were his talents that his father sent him to Bologna in order that he might be in the hands of Pilotti and Father Mattei. The youthful Donizetti's inclinations seemed to lead him toward the composition of music especially adapted to the stage, which tendency did not please his father, and from which every effort was made to dissuade him. The elder Donizetti desired that he should devote his time to the composition of sacred music, which he considered the highest branch of the art, but when one reflects on the strong contrast between the two, and remembers that the boy's tastes led him toward dramatic music, one can very readily imagine the disfavor with which he met his father's wishes. However, he did write three masses, but only as a concession to his father, determining in his secret heart that, as far as he was personally concerned, he would never write anything but operas. To his ability and fertility, the fact that he wrote twenty-eight operas, will attest. So irritated and annoyed was he at his father's persistence in the idea that he should compose sacred music that, in a fit of disgust, he hastily joined the army, imagining that he might there find leisure to pursue his beloved studies in his own way. During his residence in garrison, he wrote "Enrico di Borgogna" and "Il Talegname di Livonia." These were so successful that his friends interfered to release him from military service, and during the ten years following he composed the entire number of the twenty-eight operas, to which reference

has been made above. Such rapid, vigorous and determined work was never known. Even the Italians, whose country is the mother of music, were surprised. In 1835 he wrote "Lucia di Lammermoor." So fine was this composition that, Bellini having died, and Rossini having practically retired from the field, he was left without a rival. It would be almost impossible to say which of his operas has been most admired. There have been some of which perhaps the world has heard but little, such as "Maria Padilla" and "Il Furioso," and one or two others, but between "Lucia," "I Puritani," "La Fille du Regiment," "Don Pasquale" and "Linda di Chamounix," it will be hard to choose. To give evidence of his exceeding rapidity of composition, it is but necessary to say that he wrote the entire score of one opera in thirty hours. Is it any wonder that a man who had borne much grief in the loss of his wife and two children, and who forced his brain to such abnormal work, should have gone insane? He lost his mind in 1844, and remained in this helpless condition until 1848, expiring in the arms of his brother, April 18th of that year.

FLOTOW, Frederick, best known as composer of operas, was born in Mechlinberg, April 27th, 1812. He belonged to the nobility, and, as is the case in Germany, had the choice of but two professions—diplomacy and the army. Count Flotow, his father, being commander of a squadron of the Prussian service, looked forward to making his son an ambassador. With this end in view, when he was sixteen, he was sent to Paris to acquire a knowledge of that city, which was considered necessary among the higher circles in Germany. He hardly fulfilled his mission in this respect, but took advantage of his visit and studied composition under Reicha. Flotow has been described by Urbino in his "Sketches of Musical Composers" as a "gentleman who cultivated music with talent and success," and much of his work bears the stamp of little more than the hand of a highly cultivated amateur, but his "Martha," which is in reality his "Lady Henrietta" remodeled, has given him among the writers of operas a foothold which never can be shaken. He has displayed a peculiar knack of adapting to his own use the work of others. His introduction of the song, "The Last Rose of Summer," into the opera of "Martha," was a particularly happy touch upon his part, and one which has won for that opera an added meed of success, for never was this song rendered by a sympathetic and cultivated singer without carrying the audience with it. Flotow has composed in all fourteen or fifteen operas, among which, "Stradella," has found quite a prominent place.

GABRIEL, Mary Ann Virginia, though born in England in February, 1825, was of Irish parents. She studied the piano under Pixis, Dohler and Thalberg, and harmony and construction under Molique. As a song writer she was very popular, but her principal work was a cantata, "Evangeline." She has written other cantatas, of which "Dreamland" is one, and also a number of operettas, of which "Widows Bewitched" may be considered the most popular. These had a long run when performed by Mr. Reed's company in 1867. In 1874 she married Mr. Geo. March, the author of most of her librettos, but her married life was very short, as she died in 1877 from the effects of an accident.

GALASSI, Signor Antonio Faentini, the eminent baritone, was born in Loretto in 1845. In his twelfth year Pope Pius IX. was so pleased with his beautiful voice that he designated him a "*contraltuccio di prima forza*." He had the good fortune to fall into the hands of Benedetto Taddei, who called upon him quite frequently to assist in church services. When the struggle for liberty began in Italy he joined Garibaldi and gained for himself many friends among his comrades. After the war he again took up his musical studies under Ferroni, but financial reverses would have made it necessary for him to discontinue, had not Signor Nessoli heard his voice at a concert,

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and being charmed with its beauty, inquired about the youthful singer. Learning of his want of means, he immediately provided him with the necessary funds and sent him to Bologna, where he studied under Bianchi. A year after, he made his first appearance in "La Straniera," at the Lodi. For some time after this he appeared only in inferior parts, but having been given the rôle of Carlo, in Verdi's "Ernani," he scored a most brilliant success. In 1874 he was engaged by Mapleson, and since that time he has delighted many a large and enthusiastic audience in America.

GERSTER, Etelka, is the daughter of a Hungarian merchant, and appears before the public under her own name, Etelka being the diminutive of Atilla. Her birthplace was Kassa, the capital of Upper Hungary, where she first opened her eyes to the world in 1855. Her father was exceedingly fond of music, and the family gatherings in the evenings were often enlivened by the songs of the best German composers, and thus early in life was implanted in the little Etelka's heart that germ which was afterward to blossom into the perfect flower of her voice. But no one expected that within this childish body lay the soil best calculated to nourish and cultivate such seed. A friend, however, visiting the family spoke to her father of what she believed to be immense capabilities lying in the voice of the child. He asked permission that Hellmesberger should hear her. While the venerable musician entirely agreed with his friend's opinion, he was not willing that his judgment should decide the matter, and declared that no one but Madame Marchesi could say what her voice might be worth. Etelka was taken to Vienna to sing for Madame Marchesi, and at once the Madame agreed to take her for a pupil, which circumstance was enough in itself to prove the quality of the girl's voice. So rapid was her progress and so thorough was her instruction, that in 1875 she won the first prize at the Conservatory at Vienna. Among the examiners were Signor Verdi and Signor Gardini. So charmed was the latter, that he at once offered her a position in his opera troupe. For two seasons she sang in Spanish and Italian cities. On coming to Berlin in 1877, her troupe being unknown, they met with no success, and for two or three weeks she sang to a most disheartening audience, but finally it began to be noised abroad, through the few that had heard her, that there was an extraordinary voice in the little opera house, and at this point Etelka Gerster's future was made. The nobility flocked to hear her, and the court, from the Emperor down, took the liveliest interest in the fresh young voice, and her success was assured. In the winter of 1878 and 1879 she visited America, and met here with the same enthusiasm with which she had been greeted on the other side. In the midst of her triumphs she married Dr. Gardini, but did not retire from the stage, although she changed her residence and surroundings, and went to London to accept a position in "Her Majesty's Royal Theatre." It is a lamentable fact, however, that of late years her voice has very much fallen off through ill-health.

GOTTSCHALK, Louis Moreau, was probably during his life one of the most prominent pianists of the world. As a composer of a class of music which may be termed "ideal," or perhaps, "sentimental," he is without a peer. He was a man of intense feeling, which found its way into all that he did, whether in the line of interpretation or creation. He had a special sympathy with the South American and Spanish life, and he wrote much in the way of dances and lighter music of that nature, to interpret the intoxication of tropical life. He was born in 1829 in New Orleans, and at seventeen went to Paris and studied under Chopin and Halle. It may be asserted that there never was a performer who made a more brilliant concert tour than did Gottschalk in 1847 through Europe. In 1853 he traveled all over the United States, Central America and South America. Several years later he made another concert tour through the United States, meeting with the same brilliant success as before,

and making for himself hosts of personal friends. Returning to South America, he died in Rio Janeiro in 1869 from the effects of a blow from a sand bag, given about a year previous by an unknown and still uncaptured assailant. A more painful death can hardly be imagined. He suffered intensely before he was released. At the time of his death he occupied a prominent position among the artists of that city, almost creating, as one may say, a distinct school of music. Gottschalk's melodious, passionate and truly musical utterances will remain for generations in the ears and hearts of the people, and no education can be complete where the pupil has not studied one, at least, of his tender and heart-stirring compositions.

GOUNOD, Charles Francois, was born in Paris, in June, 1818. His mother, being a distinguished pianist, gave him his early musical education, but having taken his degree as Bachelor of Letters at the Lycée, St. Louis, he entered a conservatory in Paris for the further pursuit of the study of music. Here he studied counterpoint under Halevy, and composition under Lesueur. He is especially effective in orchestration, and has devoted himself in a great measure to dramatic music. To quote from a biographer of Gounod, in speaking of the characteristics of his work, "The lyric elements predominate too often at the expense of the variety and dramatic truth." He is too refined by nature to write purely comic music, nevertheless, there is an element in his character which is not satisfied by the purely classical, therefore, to quote again, "His dramatic compositions seem the work of one hovering between mysticism and voluptuousness." In consequence of this peculiarity, there is a subtle something which pervades all his works which keeps one on the *qui vive*. He has composed sacred songs, masses, etc., as well as many operas, but he has lately announced to the public that he intends to entirely withdraw from composition for the stage and devote himself entirely to sacred composition during the remainder of his life.

HANDEL, George Frederick, was born at Halle, Lower Saxony, in 1685. His father, knowing nothing of music, regarded the divine art with anything but favor, but young Handel, in spite of his father's contemptuous opinion, succeeded in smuggling away into the attic a crude musical instrument, with which he used to spend many delightful hours. He was a boy of a great deal of determination, and when, a little later, his father went to Weissenberg, by sheer force of persistence, he induced him to allow him to accompany him, even after he had been positively forbidden. At this time he was about seven years of age. In the house of the duke, whither the business of the elder Handel had taken him, he came upon the organ in the chapel. Inducing a servant to blow for him, this youthful prodigy, for the first time in his life, revelled openly in music. The duke, hearing the performance, was delighted, and succeeded in persuading the father that the boy's remarkable talent should be cultivated. So he was put to study under Zachan, in Halle. In three years he had outgrown his teacher, and he was then sent to Berlin. Upon the death of his father, a year later, he determined to go to Hamburg. Here he was speedily recognized as something extraordinary, and here, too, he produced the first of his many valuable works that remain to attest to his remarkable genius. These were the "The Nero" and "Almira." But of all he has accomplished, nothing can ever take the place of "The Messiah," in the minds of the students of music. This wonderful composition was produced in seventeen days, in the year 1741. From this and his "Hallelujah Chorus" he gained a handsome fortune. He died in London in 1759.

HASTINGS, Thomas, was born at Washington, Connecticut, in 1784. In 1796 his father took the family to Clinton, New York, and Thomas was put to a district school. Here he began his first study of music. His instruction book consisted of a four-leaved book of scales, which cost a six-pence. But he was

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one of those who knows how to improve the smallest opportunity. At eighteen he was called to lead the village choir. About this time his brother presented him with an elaborate treatise on music, which he mastered by himself. In 1806 he took charge of a singing school and became a noted choir trainer, as well as a lecturer on the subject of music. In 1832 he went to New York, and was for many years director of the choir in Dr. Mason's church. He wrote much for the church press. In 1858 he was created doctor of music by the New York University. He died in 1872.

HAYDN, Francis Joseph, was a native of Rohrau, a village situated upon boundary between Austria and Hungary. His mother, who had been a cook in the family of a nobleman, and his father, who was a wheelwright, both possessed fine voices, and earned many a penny upon "high-days and holydays" by their music. Their little son, at five years of age, was ambitious to take part in some of these concerts. As he knew nothing about the art as yet, his efforts in this line were confined to a piece of wood for a violin and a stick for a bow. But so accurately did the little fellow keep time, that a relative, named Franck, then on a visit to the family, was very much pleased, and offered to educate the child as a musician. Diligent study soon brought the boy to a perfection that was beyond his teacher. After this period in his life he studied under Van Reuter, who was at that time royal chapel-master at the Cathedral of St. Etienne, Vienna. He lost his voice at sixteen, and in consequence his position in the choir. He found himself at this time in pretty desperate condition, but a charitable barber offered him a home, and he was thus enabled to pursue his studies in comparative ease, though of course he had no money for masters. A little later, he fortunately made the acquaintance of Metastasio, and by persistent efforts won the heart of the old composer. In exchange for his accompanying Porpora's pupils while they sang, the old master gave young Haydn lessons. At this time he began composing such music as attracted universal attention. A little later he became the protégé of Prince Esterhazy, and his future was thus assured. His domestic relations were, unfortunately, most unhappy, and he soon separated from his wife, with whom it was impossible for anyone to live, but he always made it his business to see that she was handsomely provided for. He was a little eccentric, claiming among other things, that unless he had upon his finger the ring presented to him by Frederick, King of Prussia, his genius of composition was interfered with. So before beginning to compose, he was accustomed to dress himself in walking costume and put on his finger King Frederick's ring. Of his compositions, his "Creation" undoubtedly holds the highest place. He himself regarded it as a superior composition to "The Four Seasons," because the characters are angels in the former, while in the latter they are only common mortals. This greatest of all composers—this incomparable musician, died in 1809.

HIMMEL, Friederich Heinrich, was born in 1765. He was destined for the church, and no one had any idea of his becoming a celebrated musician. He studied theology at Halle, but so remarkable was his piano playing that Frederick II. had him educated as a musician. After studying counterpoint for three years under Naumann, at Dresden, his first oratorio, "Isaaco," was produced in Berlin in 1792. Frederick II. was delighted with this oratorio, and not only paid him a hundred Friederichs for the score, but sent him for two years' further education to Italy. While in Italy he produced "Semiramide" and "Il Primo Navigatore," but he was recalled to Berlin by the Emperor in 1795 to fill the place of kapellmeister. Whenever Beethoven visited Berlin he and this gifted young musician made a point of being together as much as possible. Himmel died of dropsy in 1814.

HOLDEN, Oliver, was born in Shirley, Massachusetts, in 1765. He was known in his day as a psalmist, and wrote many

hymn tunes, of which "Coronation" and the like will, probably, be handed down from generation to generation, as long as hymn singing is part of our church service. He died in Charlestown, Massachusetts, 1831.

JOSEFFY, Raffaele, known to the world as a wonderful pianist, was born in Hungary, at Miskolcs, in 1852. His principal teachers were Moschelles and Tausig. His technique is magnificent, and his phrasing and expression most delicate. At his debut in 1870 he won the hearts of all lovers of music by his method. His playing attracted universal attention on account of its finish. He was equally successful in winning the hearts of the Americans during his tour through the United States in 1879. He is described as being more of a performer than interpreter.

LANGE, Gustav, was born in 1830, at Schwersted. He studied with his father, who was an organist in his early years, and afterward with Loeschhorn and Gustav Schumann. He is what is called a "pleasing pianist," but his forte seems to lie in his melodious compositions for that instrument. Since 1860 he has published over 250 compositions.

LISZT, Franz, was born in October, 1811, in Hungary, at Raiding. His father, Adam Liszt, an officer in the imperial service, was a man of considerable musical attainment, although only an amateur, and the youthful Liszt, like so many who have attained eminence in his art, has to thank his father for his early instruction. To those who know how much depends upon this early instruction, this will convey a great deal, for the Abbe Liszt undoubtedly stands to-day the highest in the rank among the musicians of the world. When Liszt first made his public appearance at the age of nine, several of the nobility expressed a desire to furnish the means of his further musical education. His father accepted the offer, and for the next six years he left home to pursue his studies. He first went to Vienna, where he was under instruction from Czerny on the piano-forte, and from Salieri and Randhortinger in composition. Here he stayed for three years, and then went to Paris, expecting to enter the Conservatory. From this he was debarred by his foreign birth, and he continued his studies under the private instruction of Reicha Paer. For eight years, beginning with 1839, he traveled constantly and was received with universal enthusiasm. In 1849 he accepted a position of conductor at the Court Theatre at Weimar, where his remarkable abilities as leader gained for him a most unusual reputation. He seemed to be able to mould his material at will, but his success should rather be attributed to his keen insight as to the availability of the material in hand. In 1859 he retired from his position at Weimar, and has since that time accepted no similar position. During this interval he has changed his residence a number of times, but no matter where he resides, his life is devoted to music and musicians, and he is surrounded by the most devoted friends. Of his compositions, one of his biographers says, "As a composer he has worked in every field. His works are generally fragmentary and characterized by intense contrasts and sensational transitions."

LUTZ, Wilhelm Meyer, was born in 1829 at Männerstadt, Kissingen. His father was organist and teacher of music in the schoolmaster's institute. Young Lutz early developed a talent for playing the piano, and at twelve years of age played in public with the orchestra. Later, his father took his family to Wurzburg, and the boy entered the University and studied music under Eisenhofer and Keller. In 1848 he was called to England as organist at St. Chad's, Birmingham, and St. Ann's, Leeds, and later at St. George's Catholic Cathedral, London. He has had a great deal to do with operatic and theatrical companies, both as manager and conductor. He has composed much orchestral and chamber music, but is best known through his operas and operettas, of which "Faust," "Marguerite" and "Zaida" have been most popular.

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LYSBERG, Charles, claims Geneva as his birthplace. He was born in 1821, and began his studies in music at an early age. At the age of fifteen or seventeen he published his first compositions, and since that time has become well known to the public as a composer of what are known as "Salon" music. Unlike many of the others, he has remained in his city for the main part of his life. He died in Geneva in 1873.

MASON, Lowell, was born at Medford, Massachusetts, in 1792. He was entirely self-taught as a musician, and says himself, "I spent twenty years of my life in doing nothing but playing on all manner of musical instruments that came within my reach." At sixteen he was appointed to lead the village choir; at twenty he went to Savannah, Georgia, as a bank clerk. During his residence in that city he made a collection of hymn tunes which was published by the Handel and Haydn Society, almost entirely suppressing his connection with it. The sale of this collection was very large, and the money obtained therefrom was of great benefit to the Society. In fact, the amount was such that it enabled them to keep their heads above water until better times, and practically established them upon a firmer foundation. The publications of this collection led to Mason being called to Boston to take general charge of church music in that city. He is the founder of periodic conventions of music instructors. Later he made other collections of tunes, which brought him an immense sum of money. He was the first who received the degree of doctor of music granted in America. It was conferred by the University of New York in 1855. He died in Orange, New Jersey, in 1872. His son, William, was long recognized as the leading pianist of New York.

MATTEI, Tito, a Neapolitan, who has acquired much fame as a composer of both vocal and instrumental music, was born in 1841. His most popular compositions are "Non é ver" ('Tis not True), and his "Waltz."

MENDELSSOHN, Felix, was the son of Abraham Mendelssohn, a banker, and grandson of Moses Mendelssohn, an eminent rabbi, and a man well known in his day as a deep thinker. Felix's older sister, Fanny, possessed most remarkable musical talent, and the boy himself was soon discovered to have the same gift. Moving to Berlin at four years of age, he was early placed under the instruction of Berger, for the piano, and Zelter, for theory and composition, and so ably did he assimilate the instruction he received, that at twelve years of age he was pronounced by Zelter as his best scholar. At twenty he began to study under Moscheles, between whom and his pupil arose a very strong friendship. In 1835 Mendelssohn went to Leipsic, where he remained for the rest of his life, with the exception of one year. Here he was director and teacher, and likewise here he composed, in 1836, the oratorio of "St Paul," which was received with unbounded praise. In 1846 was started the now celebrated Leipsic Conservatory, and to Mendelssohn is due this great benefit to the musical world. With such teachers as Mendelssohn and Schumann for the piano, David for the violin, and Becker for the organ, the sixty pupils, with which this institution started, could hardly fail to achieve wonderful proficiency, providing they put into their work the ordinary enthusiasm that usually accompanies the musical student in his studies. Apart from his oratorios and overtures, Mendelssohn's compositions possess a delicate, highly emotional character which must have been very wearing upon the nervous system of the composer, betraying as they do a sensitive organization that felt deeply everything in which he was at all interested. This naturally highly emotional nature, combined with a life of great activity in his profession, soon wore out the mortal frame, and in 1847 he died in Leipsic at thirty-eight years of age, leaving behind him a long list of compositions, which will ever endear his memory to posterity.

MEYERBEER, Giacomo, was born in September, 1791, in Berlin. His parents were Jews, and originally named him Jacob. The family was Beer, but upon the death of an uncle, from whom he received an inheritance, his last name was transformed into Meyerbeer, and through choice he translated his christian name into Italian, and thus the very modest name of Jacob Beer was transformed into the very much more pretentious Giacomo Meyerbeer. He studied early under Lauska, and under Clementi whenever the latter visited Berlin. Abbé Vogler was also one of his instructors. Like so many others, at nine years of age he first played in public. It would seem as if nine years were the favorite period with the goddess of music. In 1810 his first composition, "God and Nature" was performed at a concert of the Berlin Vocal Academy. During the first half of the nineteenth century the artistic career of this composer forms a very prominent feature in musical history. He was most prolific in the production of operas, though it is considered erroneous to suppose that he founded a school in this department of musical composition, for though his work was unique, it offers nothing, it is claimed, upon which the imitator may base reflective work. In 1859 he finished "L'Africane," but while the preparations for the production of this play were in progress in Paris, he died May 2d, 1864.

MONK, William Henry, was born in London in 1823. Early in life he had three teachers, who gave him the foundation for that excellence which he afterwards acquired—Thomas Adams, J. A. Hamilton and G. A. Griesbach. In 1879 Mr. Hullah resigned the professorship in King's College, London, and William Henry Monk was called to the position. He was musical editor of *The Parish Choir*, and was one of the editors of *Hymns, Ancient and Modern*. So highly esteemed are his abilities that he has occupied many positions as organist and professor.

MOZART, Wolfgang Amadeus, was born in Salzburg in 1756. He was the son of Leopold Mozart, who was a thorough musician. The development of musical genius began in him at even an earlier age than is the case with many of the youthful prodigies, for at three years he manifested such evident talent that he was the wonder of all around, and at five he began to compose. His ear possessed an acuteness seldom known even among cultivated musicians. His sister, called "Nannerle" for endearment, was equally talented, and their father, regarding these evidences of genius as a true gift of God, took them on a tour that the people might see their wonderful powers. The son of the great Sebastian Bach told the father of Mozart that many a kappellmeister had died knowing less of music than did Wolfgang Amadeus Mozart at eight years of age. When he was twenty-one he obtained permission to leave Salzburg, when he went to Munich, hoping in that city to achieve a great success, but his youth and his inexperience were against him. He then proceeded to Mannheim, where, residing in the family of Fridolin Von Weber, uncle of the great Von Weber, he fell deeply in love with Aloysia, one of the daughters, and from this moment his compositions took a new character. Fate, however, did not smile upon this match, and he went to Paris, where he soon consoled himself for the loss of his lady-love. In 1780 he was called to Munich to compose an opera, and "Idomenoe" was the result. This was received with much applause, and showed very strong evidence of his Parisian training. In 1781 he was called to Vienna, where he was treated with the greatest indignity by the archbishop who had called him thither. He, however, remained in Vienna and produced another opera at the instance of the Emperor Joseph. During this period he discovered that the affection which he had formerly felt for Aloysia Von Weber, he had transferred to her sister, Constance, and after much opposition they were united in marriage. Of his operas none are better known than "Don Giovanni," "The Magic Flute" and

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"Figaro," though perhaps he is as justly celebrated for his great "Requiem. He died in 1791, but though a strong Catholic, was denied the rights of his church in burial because he was a Mason.

NICOLINI, whose name is in reality Ernest Nicolas, is the son of a hotel keeper at Dinard, Brittany. He was born at Tours in 1834, but studied at the Conservatory of Paris. When he was about twenty-one he accepted an engagement with the Opera Comique, where he remained until 1859. Then he concluded to travel in Italy, making a tour which included Milan, Florence and Turin. Here he assumed the name of Nicolini, and only as such has he since been known. In 1862 he returned to Paris and sang there for the ten succeeding years. His first appearance in England was in 1866, at a concert given by Madame Lucca, but his succeeding appearances not proving very successful, he left England and did not again return until 1871, when he made his appearance as Faust, under Mr. Mapleson. Since that time he has every year sang at Covent Garden. His voice is good, his stage presence excellent, and his acting very fair, but he has adopted a tremolo to a painful extent, which is as unfortunate for himself as for his hearers.

NILSSON, Christine, a charming singer, whose name is a household word in this country and in Europe, was born August 20th, 1843, in the district of Weders Lof, Sweden. Her father was a hard working farmer on the estate of Count Hamilton. When but a small child she attracted attention among her relatives and neighbors by her sweet voice, and Baroness Lenhusen (nee Valerino), who was formerly a singer herself, soon learned of her, and, after hearing the young girl sing, gave her a few lessons. Her next instructor was Franz Berwald, of Stockholm. This well-known teacher was so proud of his pupil that he had her sing at Court six months after she commenced to take lessons of him. Miss Nilsson afterwards went to Paris with Valerino, where she studied under Wartel. On the 27th of October, 1864, she made her debut in the French version of "La Traviata" at the Theatre Lyrique, and from that day she was considered one of the grandest singers in the world. Her voice was remarkably sweet and clear, the compass being about 2½ octaves. Her style seems to be best suited to the pathetic parts of opera, and she has appeared to the best advantage as *Elsa*, *Margaret* and *Mignon*.

PAPPENHEIM, Eugenie, first appeared before the public at Mannheim, after which she went to Hamburg, and thence to Berlin, where she met with great success as *Leonora* in "Fidelio." Later, under Wachtel, she came to America as member of German Opera Company, and remained here until 1878. Both her vocalization and her acting show her to be an artist of careful, conscientious study. Returning to Europe, she became a member of the German Theatre at Pesth.

PATTI, Adelina, was born a singer, for both her father and mother were well-known singers of Madrid. She was born February 19th, 1843, at Madrid, Spain; although when but a small child she was brought to America. As she showed a very great aptitude for music, she was placed under the best of teachers, among whom was Morris Strakosch, who married her elder sister Ameilia. She appeared in public at a very early age and was received with enthusiasm from the start. Her parents wisely withdrew her, however, for several years so that she could perfect her studies. On the 24th of November, 1859, at the age of sixteen, she reappeared. Madame Patti made her debut in England, May 14th, 1861, at the Royal Italian Opera, as *Amina* with superb success, and from that time became famous. She confirmed her success by her performances of *Lucia*, *Violetta*, *Zerlina*, *Martha* and *Rosina*. The same year she was seen at Birmingham Festival, at Liverpool, Manchester and other places in England, but soon after-

wards was engaged at Berlin, Brussels and Paris. She has sung every year since 1861 at Covent Garden, and among the English people is about the most popular artist of the opera. She has enjoyed the same popularity on the Continent, having always been received with enthusiasm at Paris, Moscow, Vienna, St. Petersburg, Brussels, and, in fact, all of the great European cities. Her voice is of great compass, but is of but moderate power. She has great charm both of person and manner, which has, of course, increased her popularity. She has appeared to good advantage as *Linda*, *Miller Desdemona*, *Semiramide*, *Minetta*, *Maria*, *Lucia*, *Norina*, *Abina*, and the only character she has played in classical opera is the "Zerlina," of Mozart. She married Henri Marquis de Caux, officer of Napoleon III., on July 29th, 1868.

PINSUTI, Ciro, is an Italian. He was born in 1829, at Sin-alunga, Siena. He has been a most prolific composer, his compositions numbering over 400, and covering a wide field, from operas and oratorios to the simple, tender melodies that touch all hearts. His "Good-Night, Good-Night, Beloved," is one of the most beautiful quartettes ever written for mixed voices.

PUENTE, Giuseppe del, was born in Naples in 1849. When very young, he was educated in the Conservatory in both vocal and instrumental music. At that time the 'cello was his favorite instrument. A few years later, when about eighteen, he entered the army, but at twenty-four he made his debut as Don Carlos in "Ernani." Campanini likewise made his first appearance before the public, the same place, and at the same time, as well as in the same play. From the very beginning del Puente was received with the greatest favor. He made a tour through Europe, and met on all sides most enthusiastic audiences. To quote a biographer, "All through the Continent he traveled; his name and fame preceded him; honors and decorations followed him." With Nilsson, Cary and Campanini he came to America in 1873, and met with the same enthusiastic reception as that with which he had met abroad. He is pre-eminently an opera singer, and does not appear in the concert stage.

RICHARDS, Brinley, son of Henry Richards, organist of St. Peter's Church, Carmarthen, Wales, was born in 1819. His parents intended him for the medical profession, but the boy himself preferred music. He entered the Royal Academy and obtained the King's Scholarship, first in 1835 and again in 1837. He acquired a high place as pianist in London and great success as a composer. The most popular of all his compositions being his song, "God Bless the Prince of Wales." This composition was highly admired even outside of its native country. He also composed additional songs for Auber's Opera, "The Crown Diamonds." He has a special predilection for Welsh music, a branch of his profession of which he has made a particular study. He has also lectured upon this topic. He is especially esteemed as a teacher, and has a large *clientèle* in London.

RIVE-KING, Madame Julia, was born in 1853 in Cincinnati, Ohio. At the age of eleven she played in public Thalberg's "Don Juan" fantasia, since which time she has become distinguished not only as a piano-forte player but as a composer as well. She studied under Mills, of New York, for some time, afterwards going to Weimar to study with Liszt. In 1875 she returned to make a tour of her own country, meeting everywhere with the success she deserved for her conscientious study, her natural talent and her intelligent interpretation. Her residence is in New York at the present time, where she occupies an enviable position.

ROECKEL, Joseph L., is a native of England, having been born in London in the year 1838. Very early in life he displayed a remarkable talent for musical composition. He was given many advantages in the way of instruction, by which he eagerly

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profied, and he stands to-day in the front rank of writers of vocal music, a position which is not only given him by those who study his compositions, but by his fellow-composers as well.

ROSSINI, Gioachino Antonio, was born at Pesaro, a little town in Italy, in 1792, on the 29th of February. His father was the town trumpeter. Both of his parents were itinerant musicians, his mother possessing a remarkably sweet voice. At seven years of age, the Rossini known to fame, appeared on the stage as a singer, and for the next five years he accompanied his father in his musical tours, playing the horn and singing. After this he was placed in the hands of an able instructor in Bologna, where he studied singing and piano playing. At sixteen he began the composition of opera, and during the next twenty-one years he composed thirty-seven operas, a feat almost unequaled in musical history. Of his operas, "Semeramide," "Otello" and "The Barber of Seville," are the best known to opera-goers. For rapidity of work Rossini was almost unequaled, one of his operas, "Il Barbiere," having been composed in eight days. This fact is vouched for by M. Garcia, for whom the opera was written. After a life of continued successes, Rossini passed away in 1868.

RUBENSTEIN, Anton Gregor, the great composer, was born in Wallachia in 1829. The most of his life was spent in Russia, although he has traveled extensively in Europe and America. For many years he was Director of the Conservatory and of the Russian Musical Society at St. Petersburg. His work consists mostly of songs, operas, piano music, oratorios, symphonies, etc., many of which are very important.

RUSSELL, Henry, was born in London in 1810, of Hebrew parents. His first appearance in public was in infancy, in Christmas pantomime. He moved to Rochester in 1843, where he taught music, sang, recited and composed popular songs, the most noted of which are "The Old Arm-Chair" and "Woodman, Spare that Tree." From the publication of these compositions he made immense sums of money. Later in life he returned to London, where he figures as a money lender and broker.

SCHUBERT, Franz, was the son of a parish schoolmaster, who understood sufficient music to teach the little Franz the violin. One of his peculiarities as a pupil was the fact that whenever his teachers felt ready to take up some new part of his study, they found that this youthful musician had already investigated its possibilities. This first composition of this remarkable musician bears the date of 1810, and is christened the "Corps Fantasia." At seventeen Schubert returned to his father's house to assist him as under-teacher. In this position he continued for three years, discharging his duties faithfully. The year 1815 was for Schubert the most prolific for compositions. During this year he composed one hundred songs, a half-dozen operas, a number of symphonies, with a quantity of chamber music, church music, etc., and all this accomplished in the interim of school teaching. The song which established Schubert's success as a vocal writer is the "Erl King." From sixteen to twenty-four, there seems to be no record of any composition. A little later, Schubert formed a very strong friendship for the Singer Vogl, a friendship which exerted an excellent influence on the former, for not only was the latter able to introduce him among people of high social position, but he proved a valuable assistance in helping him to thoroughly comprehend the poems which he afterwards put to music. In 1821 took place the first public performance of one of Schubert's important compositions, the "Chorus of the Water Sprites." It was produced at Vienna in concert, and brought him into immediate fame. In number, his songs were about six hundred, but only about one hundred of them were published before his death. He died in November, 1828, and his body lies within a few feet of that of Beethoven.

SCHUMANN, Robert, was born in Zwickau, Saxony, in 1810. He became one of the greatest composers the world has ever known. He attracted attention as a pianist when very young, but on his mother's solicitation he decided to study law at Leipsic at the age of eighteen. He soon abandoned the profession of law, however, and devoted his entire time to music. He lost the use of the fourth finger by an unsuccessful experiment of some kind, which compelled him to give up piano playing, and he then turned his whole attention to composition. He was married in 1840 to Clara Wieck, the daughter of his teacher. After his marriage he turned his attention to orchestral instruments, and produced his piano quartette and quintette and his B flat symphony. These were followed by his symphony in B minor in 1841. "Etudes Symphoniques," an air of twelve variations and a finale, was one of his most remarkable works. He composed his opera "Genoveva" in 1844 while he was living in Dresden. In 1853, accompanied by his wife, he made a concert tour through the Netherlands, and was both delighted and surprised to find his music so well known there. His mind was affected after this, and he became sleepless and melancholy, and several times attempted suicide. He was taken to an asylum at Eudénich, where he died after two years' confinement, at the age of forty-six.

SEMBRICH, Marzella, was born in 1858, at Lemberg, Galicia. Her father was her first teacher, and at twelve years of age she appeared in public as a performer on both violin and piano. Later, she studied both of these instruments under Stengel (whom she afterwards married) and Bruchmann. She conceived the notion of going to Vienna to study under Liszt, but suddenly discovered that she had a voice of unusual power and sweetness. So she went to Milan instead, and placed herself under the instruction of Lamperti. She returned to Vienna and studied under Professor Levy, and in the last named city made a very successful debut in 1878. She is well-known to the public as an opera singer, and possesses a voice of two and one-half octaves compass. Her upper register is very brilliant and her execution fine.

SHERWOOD, William H., was born in Lyons, New York, in 1854, and was the son of L. H. Sherwood, Principal of the Lyons Musical Academy. He studied under Kullak and Liszt. He became an accomplished pianist, and turned his attention to composing. He has traveled extensively in Europe, but returned to America in 1875. Since that time he has appeared in all the leading cities with the greatest success in important and highly artistic programmes. He resides at present in Boston.

SMITH, Sidney, was born in 1839, at Dorchester, and received at an early age a musical education from his parents who personally instructed him. At sixteen he went to Leipsic and studied the piano under Moscheles and Plaidy. The work which he accomplished while he was at Leipsic, if well done, would seem almost more than the human frame could stand, for beside his piano study, he pursued that of the 'cello under Grutmacher; harmony and counterpoint under Hauptman, Richter and Papperichs, and composition under Rietz. He returned to London in 1858, where he took up teaching of music as his profession. His piano-forte pieces are very popular, being of that class which require brilliancy of execution rather than knowledge of the fundamental principles of music, and are, therefore, well adapted as "show pieces." His "Harpe Éolienne," "Le Jet D'eau," "The Spinning Wheel" and a "Tarantelle" in E minor have been as popular in America and on the Continent as they are in England.

SODERMAN, Johan August, is known as one of the greatest Swedish composers of the day. He was born in Stockholm in 1832, and like nearly all the rest, learned music from his father, then director of the orchestra in a minor theatre. At eighteen he was selected as director for a company of musicians then

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traveling in Finland. He spent the years of 1857 and 1858 at Leipsic, studying under Richter and Hauptman. His musical works are about sixty in number. Among them are two operettas, "The Wedding at Ul Fasa" and "Regina Von Emmeritz." When he died in 1876 a national subscription was at once raised for the benefit of the surviving family. It was the grateful and respectful offering of a musical nation to a great composer.

STRAUSS, Johann, was born in 1804 in Vienna. He became famous the world over by his beautiful dance music. His three sons, John, Joseph and Edward, are also well known for their productions in the same field. The well-known waltz, "On the Beautiful Blue Danube," was not written by the elder Strauss, but by the son John. He died in 1849.

STRAUSS, Edward, is the son of Johann Strauss, the composer of beautiful waltz music, known all over the world; in fact, as a family and as composers and performers of dance music the Strauss Orchestra has certainly no rival. It may not be the highest class of music, but it is a kind which certainly appeals most successfully to the public, and the visit paid by the Strauss brothers, John, Joseph and Edward, to America, where they gave many concerts in 1890, was a series of triumphs. The brothers have inherited their father's talent for this class of composition, and every little while the student of the lighter class of music is delighted with something fresh from the pen of one or the other of them. Their compositions are teeming with the dreamy rhythmic motion so delightful to the lover of the waltz, or else are full of that fire and sparkle of rollicking mirth that seems to bubble up spontaneously.

SUDDS, W. F., was born in 1843 in London, England, but came to America at the age of seven. He showed great aptitude for music at an early age, and was placed under the best of teachers, including Eugene Thayer and Julius Eichburg. He soon became a very prolific and talented composer, with great fertility of invention, and one of the few able to live on the income from his work. He is the author of many excellent songs and has composed many beautiful anthems, but is best known by his remarkably graceful and melodious piano pieces, in which class of composition he is said to be the most successful in America.

SULLIVAN, Sir Arthur Seymour, was born in 1842. "OUR HEARTS' DELIGHT" would be incomplete without a sketch of this gifted composer. He is perhaps best known in this country as the author of "H. M. S. Pinafore;" although "Patience," "Pirates of Penzance" and other comic operas have always been received with favor. He was a pupil of the Leipsic Conservatory, and is a very talented and accomplished musician and composer.

SUPPE, Von, known as Franz Von Suppé, and called the German Offenbach, was born at Spalato, or rather on board ship near that place. His full baptismal name is Francesco Ezechiele Ermenigildo Cavallieri Suppé Demelli. At eleven he was taught the flute, at thirteen harmony, and at fifteen he produced a mass. He was not destined for the music profession, so he was sent to the University at Padua, but there he continued his study of music under Cigala and Ferari. Of his operas, "Dinorah," "Tannenhauser," "Fatnitza" and "Boccaccio" are the best known.

THOMAS, Theodore, is beyond doubt the most popular orchestra leader in this country. He was born in 1835, and gained quite a reputation as a violinist, when only twelve years of age. He organized and trained the first orchestra in America. He has visited all the principal cities of this country for many years. He was made Director of the Cincinnati College of Music when it was first founded in 1877, and resigned three years afterwards, preferring his orchestra.

THURSBY, Miss Emma C., who is decidedly one of the most popular singers of this country, is a native of Brooklyn, New York. She was instructed by Signor Errani and Madam Ruddersdorf. Her voice is fresh and sweet. She was engaged for a while in Tabernacle Church, of New York, where she received a salary of \$3000. She was offered \$100,000 by Strakosch for a three years' engagement. She made her debut in 1870 in Boston, and since that time she has sung before enthusiastic audiences in Europe as well as America. She has always refused to appear upon the stage in opera.

TOSTI, Francesco Paolo, was born at Ortena, in April, 1846. He is mainly known through his songs and ballads, some of which are to be found in the *repertoire* of nearly every lover of vocal music. The tenderness and pathos of his compositions are well illustrated by his "Good-bye."

TOURS, Berthold, was born at Rotterdam in 1838. His father was organist at St. Lawrence, also at Verhulz. Berthold afterwards studied at Brussels and Leipsic. Later he went with Prince George Gallatzin to Russia and there remained for two years. In 1861 he went to London and played in the orchestra of the Royal Italian Opera. In 1878 Novello, Ewer & Co. appointed him as their musical adviser and director. While he has written many songs which have been very popular, he excels in sacred music.

TREBELLI, Madame Zelia (Zelia Gilbert), was born in Paris in 1838. She was taught the piano at six, and her teacher being a German, she became a close student, even at that early age, of Beethoven and Bach. After she had reached the age of ten, her parents acceded to her wish to study vocal music, and she became a pupil of Herr Wartel, who was so pleased at her natural ability and her unusual voice, that he persuaded her parents to permit him to train her for the stage, and she made her debut at Madrid after five years' careful study. She took all hearts by storm, and at once mounted upon that high wave of popularity where she remains at the present day. In 1863 she married Signor Bertini, from whom she separated after a few years. In 1884 she appeared in America with Mr. Abbey's troupe.

VALLERIA, Alwina (Alwina Valleria Lohman), was born at Baltimore in 1848. She studied in London at the Royal Academy, having for her instructor upon the piano W. H. Holmes, and in singing, Mr. Wallworth. Later she studied vocal music under Ardit. In 1871 she made her debut in "Linda Di Chamounix." Her voice is flexible and of large compass, ranging from A $\sharp$ below the line to D in alto. She is, besides, an excellent actress. In 1877 she married Mr. R. H. P. Hutchinson, of Husband's Bosworth, near Rugby.

VERDI, Giuseppe, was born in the Duchy of Parma, near Guseto, in 1813. His studies were begun in the Academy of Milan, and he first became known as composer through his opera, "Oberte, conte di S. Boniface," which achieved for him considerable success, and he published successively the four operas, "Nabucodonoser," "Ernani," "I du Foscari" and "Luisa Miller," which added greatly to his reputation, but nowhere among composers is there such a remarkable instance of the transition in style between his earlier and his later works. It has been termed stupendous. In 1851 he produced "Rigoletto," which he followed with "Il Trovatore," "La Traviata" and "Il Ballo in Maschera." In 1871 he produced his masterpiece, "Aida," for the opening of the Italian Grand Opera in Cairo. For this one composition he received \$20,000. The influence of Verdi's style has been widely felt in the Italian field of music. His last work was "Otello," which was composed in 1888 and produced in 1889.

WAGNER, Richard, was born at Leipsic, May 22d, 1813. At the age of seventeen he entered the University as a music

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student, and three years later went to Worzburg, where an elder brother lived, and while there wrote his first opera, "Die Feen." In 1837 he went to Konigsburg as musical director, and in 1839 he commenced his "Rienzi" at Dresden. In 1844 he commenced "Tannhauser," but did not complete it until the year following. Soon after this he wrote "Meistersinger von Nurnburg" and "Lohengrin." In 1849 he published his pamphlets, "Art and Revolution" and "The Art Work of the Future." He is author of "Flying Dutchman," which was written in about the year 1860. This piece became very popular. Wagner died in Venice at the age of seventy.

WALLACE, William Vincent, is of Irish birth, having been born at Waterford, Ireland, in 1815. His father was a musician of sufficient merit to give his son excellent early training. He was afterwards sent to Dublin to study. At fifteen he was offered the organ at the Cathedral at Thurles, an offer which he accepted. After this he became theatre director and concert conductor. Having been delicate from his birth, his health began to fail perceptibly about this time, and it was considered advisable that he should travel, so he started for Australia. On this tour he traveled pretty much all over the world, conducting opera as he went. He also, at this time, paid his first visit to the United States. In 1846 he returned to Europe, and shortly after "Maritana" appeared, which created quite a sensation among the lovers of the English opera. In 1847 followed "Matilda of Hungary," and in 1860 "Lurline." In 1865 he died at Chateau Bayen.

WALLERSTEIN, Anton, was born of very poor parents in Dresden in 1813. He began early in his musical career as a violinist. In 1827 he went to Berlin and was much noticed there, youthful as he was. In 1829 he entered the court band at Dresden, where he remained until 1841, in which year he resigned. He began to write musical compositions in 1830, and from that year until 1877 wrote dance music almost constantly, which had a prodigious run. His songs also were popular.

WATSON, William Michael, though christened by his parents by the two names here given, is only known to the musical world as Michael Watson. He was born in 1840 at Newcastle-on-Tyne, England. There is combined in him an unusual amount of talent, as he is known not only as musician but as composer of both vocal and instrumental music, as conductor and poet as well.

WEBER Von, Carl Maria. At Autin, December, 1786, was born a feeble, wailing infant, suffering with hip-disease. This child was Carl Maria Von Weber. He was the son of Franz Anton Von Weber, who was what was known as a "good fellow," which means in this instance that he lost his position as district judge to the elector of Cologne through his fondness for jovial companions. He likewise lost his wife's fortune and then set out on a theatrical tour. She, poor woman, died of humiliation, and her husband, having lost his one stay, went from bad to worse until he became a "town musician" at Autin. Though fifty years of age at this time, and with anything but alluring prospects, a beautiful and tenderly reared young girl of sixteen married him, and of this marriage Carl Maria was born. Owing to the disease with which he was born, he was unable to walk until four years of age, but before that time his father had recognized in him his musical talent, and determined to make of him another Mozart. He forced him to early composition, and treated him in every way in the most injudicious manner, traveling around with him from place to place and changing his teachers with every change of residence. The mother had already died from privation and ill-treatment. It is to be believed, if one may judge by some of his later compositions, that the earlier productions of Von Weber were without much merit, and were the result of the artificial stimulus

given by his father in various ways rather than that of spontaneous musical ability. Von Weber, in 1806, entered the service of Duke Eugene of Wurtemberg, where he remained for several years. While with the Duke he remodeled "The Dumb Girl of the Forest," and produced it under the new name of "Sylvania." His "Abu Hassam," which followed, was received in London in the most gratifying manner. At this time he also composed several symphonies and other instrumental music. He went to Prague in 1813, and here he wrote "Freischutz," which was not produced, however, until 1822, when it was put upon the stage in Berlin. In 1825 he was called upon to write the opera of "Oberon" for the Covent Garden Theatre. At this time he took up his residence in London, where he did well in the way of money, but on June 5th, 1826, he was found dead in his bed. His death was the result of a state of exhaustion from the fatigue and worry consequent upon his labor.

WELLINGS, Milton, was born in Soho Park, Handsworth, Stafford County, England. Though of English birth, he was of Welsh descent. His father, a musician and artist of great ability (though but an amateur), was exceedingly careful about the boy's education, and provided him with the very best private instruction it was possible to obtain. But it is an undoubted fact that to the father's own private and personal supervision and guidance is due a great part of his success in after life. He possesses the ability of writing songs that become popular at once. One of his best is "Some Day." In his wife, and who is also his cousin, and to whom he was married in 1876, he has found a close companion and a sympathetic worker, who assists him in a manner which is invaluable.

WHITING, George E., was born at Holliston, Massachusetts, in 1837. He showed a talent for music at an early age. He studied abroad in 1862 and 1874, between which times he held good positions as organist in Boston. He became famous both as an organist and composer. In 1878 he was appointed organist of the Cincinnati Music Hall, a position he still holds.

WHITNEY, Myron W., was born in Ashley, Massachusetts, in 1836. He first appeared in the "Messiah," given by the Handel and Haydn Society in Boston, at Christmas time. The reputation that he gained at that time at once placed him upon such a footing among artists that no important occasion since has been considered complete without his presence, if his services could be secured. He is especially fine in oratorio, and his magnificent voice, with the certain knowledge that all that he is called upon to do, whether it be trivial or great, will receive the most careful attention, inspires a confidence among other performers which gives almost a surety of perfect success, whatever the occasion may be. In 1871 he visited England, where he took the part of Elijah in the Birmingham festival, and won for himself the same enthusiastic reception there with which he is always greeted here.

WILSON, Greenville Dean, was born at Lennox, Massachusetts. Both his father and mother were accomplished musicians, so that it is not surprising that Mr. Wilson should have developed into a great composer. He has great natural talent, and every opportunity was given him in the study of music. His father was his first teacher, but his studies were completed in Boston, New York, and elsewhere under distinguished teachers. In 1864 he took charge of the musical department of Temple Grove Seminary at Saratoga Springs. In 1867 he returned to Boston, where he taught music, and assumed the charge of the musical department of Lasell Seminary at Auburndale. In 1872 he moved to Nyack on the banks of the Hudson River, where he now resides. When but a mere boy Mr. Wilson began to compose. Many of his earliest compositions are still popular. "Summer Reveries," a set of six of his pieces, were published in 1869. "A Glean of Sunshine" and "Shepherd Boy" are two of his most popular pieces.

462 PAGES OF VOCAL AND INSTRUMENTAL MUSIC.

INCLUDING PORTRAITS AND BIOGRAPHICAL SKETCHES.

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